THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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LIFE IN LONDON.

[FROM OUR OWN CORRESPONDENT.]

GARRICK CLUB, LONDON, March 3.

St. James' Hall was crowded last night and yesterday afternoon for the benefit of Pony Moore—a very popular and eccentric member of the burnt-cork profession. Moore is an American, but since the memory of most theatre attendants he has been one of the features of London. It is at Moore & Burgess' our provincial friends may always be found. Pony advertises very extensively in numberless country papers, and great is his reward.

"Why, if there is not a bill of Moore & Burgess'!" said a friend to me in a railway station 200 miles away from London.

"And there is a countryman reading that Bill, and going straight to London and straightway to St. James' Hall," answered I.

The fact is, the first place a rural visitor seeks after doing St. Paul's and the British Museum, is the well-known Moore & Burgess'. During every night in the year the lower hall is thronged with hilarious crowds of open-monthed sight-seers—but on the afternoon and evening of the 2d the great hall was thrown open, and the various attractions offered seemed to fill it with London people.

All the famous Music Hall favorites, Vance, Leybourne, McDermot, Gonza and Lanardi, appeared; the towering form of Helen Barry and the petite figure of Jennie Lee, the jolly Miss Farren and the ubiquitous Mrs. Bernard-Beere, the time-honored vocalist, Constance Loseby, and the younger pets of the public, Florence St. John and Emily Fowler, Mab Chambers and Lizzie Coote—all these, aided and abetted by Wm. Rignold (the brother of George, the New York charmer), Lionel Brough, Charles Harcourt (who intended to go over last year with Neilson, to stage manage and play the Mercutios and Jacques', but could not quite come to terms with Mr. Schwab), Shield Barry, J. P. Burnett, and Walter Joyce. No wonder this army of volunteers, added to the regular company of the St James, turned hundreds away unable to find even standing-room.

The ordinary programme of the Minstrels is rather slow for Americans, as the Moore & Burgess party adhere to the earliest acts of the Christy pioneers, and, save the introduction of new ballads, present a very hackneyed bill. I often hear the stranger within our gates express astonishment at the success of the two great amusement fixtures of the City of London—Moore & Burgess, and Maskeleyne & Cooke. Year in and year out they do the same excellent business with the same old attractions. Under the circumstances, however, it would be foolish to make a change. The public accepts and laughs and applauds. Why, then, should George Moore get a new act, or Maskeleyne shelve his "Psycho?" I am very sure either of the two entertainments named could not prolong their existence one month in New York and they have been steadily going on in the same beaten track here for years.

Little by little the interest in The Pirates of Penzance increases, till there is small doubt but Easter and a great success are waiting us. The noble authors will reach home before this reaches you, and quite an ovation awaits them—although the most popular of the quartet identified with the Comique, Cellier and D'Oyly Carte, remain behind. The most startling stories concerning Sullivan and Gilbert's monetary success in the United States are rife at the clubs. It is generally accepted that Crœsus was a comparatively impecunious person, and Dives actually bankrupt, by comparison. It is to be hoped success has sweetened the rather captious character of the clever Gilbert. Sullivan was always a jolly sort of fellow, but Gilbert's irrascibility had fallen into a proverb before he went across the pond.

I could not but think of the amazing career Pinafore has had both sides of the Atlantic, as leaning in a comfortable stall Monday afternoon, at the Comique, for the fiftieth time I witnessed its representation. This time by the clever troupe of children now performing it there. In one box sat H. R. H. the Princess of Wales and her bairns, and in the one opposite, Lady Benedict, the young wife of the famous Sir Julius. A good deal of interest is felt in this young lady, who, at the age of twenty, marries for love a husband of eighty.

The Children's Pinafore is preceded by a new work of Frank Duprez and Alfred Cellier, entitled In the Sulks—a musical sketch which presents some charming melodies composed by Cellier. I heard a well-known musician leaving one of the first rehearsals of Penzance say he "discovered a trace or two of Cellier," and after hearing the Sulks, I confess to having subsequently discovered several traces in Pinafore of this very clever composer, the right-hand man of Arthur Sullivan in the days of Pinafore's conception and birth.

Certainly the shade of Shakespeare must be estimating this as a faithful city. At the Lyceum, Shylock is produced nightly to crowds. At the Adelphi, Katherine and Petruchio. At the Imperial, Miss Litton has made a really brilliant hit in As You Like It, while from Sadler's Wells come the deep utterances of Lady Macbeth, in which Miss Bateman has scored. Witnessing these latter plays and the bills at the Duke's and the Park has carried me back to old times when the Adelphi rang with Mrs. Keeley's voice in Green Bushes, and I found my eyes moist with recollections of Dillon in Belphegor.

But if the theatres have done nothing novel or new during the week the society people have. An innovation (not altogether admirable) of the hackneyed usages took place in a rich and honorable family here. Invitations were out for an entertainment largely made up of tableaux—and no suspicion of anything more serious dawned upon the throng assembled to witness them. A number of tableaux vivants had been represented, when the curtain rolled away disclosing the fair daughter of the house in bridal attire, and a gentleman well known as her devoted admirer by her side. The hostess and immediate relatives were picturesquely grouped at the sides, and the bridal couple were confronted by a gentleman in all the vestments of the church. A murmur broke forth at this novel method of announcing an engagement and showing assembled friends the possibility of the near future; but imagine their astonishment when the officiating clergyman found voice and began the marriage service, which, duly completed, made the tableaux vivants man and wife. If the performance had gone thus far and no further, and the curtain dropped, the bride would have received hearty congratulations for a novel if not very dignified way of beginning the important business of life—but the newly-made wife advanced to the footlights and began the recitation of some verses entitled the "Wedding Wreath." This proved too much for the tortured risibles of her good-natured guests, who could restrain their laughter no longer. The whole theatrical affair reflects little credit on any one concerned.

At the Prince of Wales' Miss Genevieve Ward is making a fine impression in the play, Forget-Me-Not. It is by far the best work she has ever done in London.

At the Vaudeville Mr. Kelly has replaced Mr. Clayton in Joseph Surface.

At the Globe the last nights (they will complete the number of 700) of the Cloches de Corneville are announced.

At the Royalty, "Jo," of course. Mr. Burnett has met with such bad luck in new pieces, that he settles back on Bleak House and seems disinclined to make another venture.

The Falcon at the St. James is making its final flight. Already the rumors of change in the fortunes of that seemingly fated house are abroad. Gossip has it that Mr. Kendall is dissatisfied, and will sever his connection (at the close of the season) with its management. At one time, when the Court was high in prosperity, Mr. Kendall was often heard to assert that no parties but Mr. and Mrs. Kendall could achieve such a success and draw to such a distance the houses that were nightly seen at that out-of-the-way theatre. Wilson Barrett is doing the same thing with Bronson Howard's play and a capital company, and Mr. Kendall looks with disgust at a state of affairs he deemed only possible with the potent name of Kendall at the front.

Then again, the business at the St. James has, after a flash, settled down to respectable mediocrity, and the incubus which sits on every tile on the establishment is taking hold of the dauntless manager. Still Waters Run Deep will be produced March 13. Nothing new there.

Carl Rosa is off for the Provinces.

Chatterton, after his successful benefit, is getting his traveling Drury Lane company in order for the Easter tour.

Mr. and Mrs. George Knight are looking for an opening in London. Report says they are very clever, and as the city successes are about taking the road it seems but fair these favorite Provincial stars should find an opportunity in the metropolis.

During the next season we shall have so many American artists in our several theatres that two or three, more or less, can be accepted with favor.

I suppose Lent is nearly, if not quite, as disastrous a season in New York as in London. The prospects are good for Easter, when some few novelties will be presented, and the raiment of the Spring-time lady will demand occasion for display.

Solomon in all his glory never approximated to the attire designed for the Spring of 1880. It is to be hoped the amusements offered such splendor will be worthy of it, and an improvement on the dullish and rather obsolete programmes offered this month to the pious public. ROBERTO.

NEW FRENCH PLAYS.

PARIS, Feb. 27.

Taking the dramatic events by order of precedence, I can dispatch La Convention Nationale, given the other evening at the Theatre du Chateau d'Eau, in a few lines, and very easily, by merely remarking that the play is badly conceived, badly written, and badly acted. In these days of hot Republicanism, several plays dealing with some of the non-important and dramatic events and episodes of the Great Revolution have met with such success here that many unskilled and untrained would-be dramatists fondly imagine that all they have to do to insure success is to borrow a few situations and odds and ends of plot here and there, from well-known and popular dramas, and string the whole together, representing as the dramatis personæ such celebrities as Danton, Marat, Robespierre, and the like. This little game has been tried once too often, and the Paris public has at length got to know that one may have too much of even the most eloquent and ensanguined sans-culotte, if he have nothing original to say, and be placed in no novel and dramatic situation. La Convention Nationale is a failure at the Theatre du Chateau d'Eau simply because it lacks every element of success. The acting is merely tolerable, and the only one feature in the drama is that, by an odd coincidence, the artist who takes the part of Marat looks wonderfully like the bloodthirsty physician whom all children have shuddered at in his bath at Mme. Tussaud's.

The reprise of Le Macon, by Auber, at the Opera Comique, has only been a quasi-success, for the music is well known to all (thanks to the way Lecocq has borrowed from it in La Fille de Madame Angot), and to the indifferent singing of Mlle. Thuillier, whose voice is not really bad, but who has a most abominable method, and whose upper notes are as false as anything ever uttered by Judas. Le Macon is merely an event worthy of mention in print for fear that those who hear it may forget that such an opera exists before they have yawned their way home.

At the Palais Royal Theatre we have had a new play, or rather une folie, as the author very properly calls it, from the prolific and well-known pen of M. Hennequin, whose latest successes have been Ninniche and La Femme a Papa. La Corbeille de Noce defies all serious criticism, for it is nothing but a series of absolutely absurd and extravagant situations strung together with but little art and all devoid of originality. It strikes me that Hennequin must, in a moment when he was perhaps hard up, have looked through his note-book, seen one or two happy thoughts, and having entirely forgotten that he had already expanded these happy thoughts into successful farces, have jumbled the whole together and sent the result to the Palais Royal, relying upon the excellent acting of the troupe there to make the public pass over and forget the shortcomings of the patchwork play. Montbars, a virtuous youth, who, thanks to his tutor, the inimitable Daubray, has been kept pure from all the temptations of the flesh, but who is forced to become naughty in accordance with the wishes expressed in the will left by the father of the girl (Raymonde), whom he adores, is admirable, and makes the best of a bad role and threadbare worn situations. Daubray is perfect in absurdity as Sulpicius, the tutor, but Micher—of Petit Faust fame—is hardly up to his usual high standard as La Glaciere, the uncle. As I have said, the play is, although, of course, amusing enough and admirably acted, badly written, or rather not written at all, and only keeps the boards because one laughs too much to have breath enough left to hiss.

Les Boussigneul, a three-act vaudeville given at the Theatre des Arts, is hardly worthy of mention. The authors are quite unknown, and certainly deserve to remain so if they cannot do better. I earnestly advise the manager to take back again Le Petit Ludovic if he cannot give us anything better than Les Boussigneul.

Such are our latest novelties here, and as you can see they are not very brilliant. As for the general bill of fare, the opera remains, as ever, the place of rendezvous, where conversation in the boxes only stops when Krauss or Maurel sings; the Odeon fails to make money (surely some malignant fairy has woven her spell about this house ever since the great success of Les Danicheffs), notwithstanding that Cadol's charming comedy, Les Inutiles—which had such great success in the days of the Empire at the little Theatre de Cluny—is admirably performed there every evening; and, finally, the Nabab, Paris en Actions, Les Voltigeurs de la 32eme, and La Fille du Tambour Major, still attract full houses, and make much money at the Vaudeville the Nouveautes, the Renaissance, and the Folies Dramatiques respectively.

I have purposely avoided making any mention of Patti's great triumph at the Opera Populaire. Suffice it to say that she was in splendid voice, and sang the brindisi in the first and the addio del passato in the last act of La Traviata better than I have ever heard her sing those chefs-d'œuvre before. The house, cold at first, waxed enthusiastic toward the end and the diva met with the most flattering ovation at the close of the opera. All Paris was present. After the termination of her engagement at the Opera Populaire Patti has half promised to sing in Aida at the Chatelet.

Now for a word of gossip. Talbot is about to leave the stage, and the programme, as I hear (it is not yet officially announced) is most attractive. Geoffroy, the great dramatic actor, who now lives in retirement at Brunoy and hardly ever comes before the public, will on this occasion act (Talbot is his son-in-law, as is Dupuis of the Vaudeville, whose marvellous impersonation of the Nabab all Paris applauds every evening) with Delaunay one act of Don Juan d'Autriche; and La Crete Rouge, by M. Paul Delair, will also be performed for the first time. M. Paul Delair (as you probably do not know, for few people do) is the author of a play entitled Garin, in which Sara Bernhardt was to have taken a leading part. This drama has been postponed for months past, but M. Perrin now promises that it shall certainly be put in rehearsal the day after the first representation of Daniel Rochat. As the plot of this play is not yet generally known, and as the greatest actress of the day was to have filled a leading role in it, I will give you in one line the skeleton of the intrigue. It is merely the story of an adventurer, who comes home after a long absence and finds by his fireside a son of whom he is not the father. This French substitute for Enoch Arden is, however, eventually induced to pardon his faithless spouse by reason of the extraordinary merits of this interesting bastard. The part of the father is taken by Maubant, that of the mother by Mlle. Favart, and that of the son was to have been acted by Sara Bernhardt. Everyone who has seen her in Le Passant will remember how perfectly Sara Bernhardt acts and looks the part of a youth, and it is the subject of general regret that at the last moment the great comedienne should have abandoned the role, which will doubtless be created by Dudlay. The Comedie Francaise promises us a new play by Paul Deroulede, La Moabite, but it is likely that Daniel Rochat will postpone the production of this novelty for many a long day, especially as M. Perrin has fully decided upon resigning ere long his responsible and thankless, though amusing, office. MICHONNET.

Jenny Lind.

Who that remembers when the Rotunda in Castle Garden, New York, was crammed by Barnum with thousands of the Swedish Nightingale's admirers can now be convinced that she is sixty years of age? I experience some difficulty in reconciling myself to the fact that it is exactly twenty-four years since I first made her acquaintance at Her Majesty's Opera House. The introduction was peculiar. It was the first night of a poor opera, called I Masnadieri. Lumley, the manager, had given me a share of a private box right over the stage, the other occupant being Mme. LaGrange. From that "coign of vantage," if it deserved the name, I could see nothing on the stage but a white circular object resembling a target. This was Jenny Lind in a muslin dress over a capricious crinoline, her head doing duty for the bull's eye. Dissatisfied with this limited view of the prima-donna, I descended to the stage and met mademoiselle dragging a chair to place at the wing. Of course I relieved her of the chair and placed it near the stage, as she said she wished to assist the chorus by taking a soprano part unseen. She added: "Will you not get a chair for yourself?" I did immediately, and we fell into conversation, only interrupted by her occasionally breaking out into a bit of vocalism. I called upon her subsequently at her own dwelling, and we became familiar. She was a good kind of woman and had the reputation of being perfectly artless, yet I never could divest myself of the idea that she acted "nature" in private life and was a mistress of the ars celare artem. She put me in mind of Mrs. Oberflishlicht (one of Matthews' characters), who was always teaching her daughters to be natural. "Wriggle your frock off your right shoulder, mein Minna; it looks so natural." There was a girl standing near. She belonged to the chorus, but was allowed to sing her part off the scene, as she suffered so much from stage fright as to be unable to face an audience. Jenny Lind told me that she once sang in opera in a town in Austria when a young tenor was so overcome with nervous apprehension in the presence of the public that he stood with his back to them all through the performance! And I remember a young ship captain who desired to sing a naval ditty and dance a hornpipe at an amateur theatre in Calcutta. I took part in the play that night and every time I left the stage I found the skipper (dressed like a foretop sailor) reeling about behind the scenes, exclaiming: "I'm all right; had another bottle of champagne. I'll do the trick!" But when the moment arrived for the song and dance he ambled on the stage, and, looking around at the audience, was transfixed with horror. "Bless my eyes and limbs! Well I never!" cried he, and bounding off the stage rushed out of the theatre and was never seen again.

BENJAMIN WEBSTER AT HOME.

BY EDMUND YATES.

At the back of Kennington Church, London, in a position which may be described as round the corner from everywhere, is a house of fair size which looks, bating its solidity, as if it had dropped from the clouds. It is a square uncompromising edifice of what may be called the hideous period of architecture. Bourgeois in outline, in hue, and in its square windows, it hints a yearning after classic grace in the squat Ionic (or, as Jerrold would insist upon calling them, "Ironic") columns which flank the doorway. "Jerrold often came here" is announced in strong, resonant tones which almost make the old-fashioned sitting-room quiver. "It was in this very room, on the occasion of an evening party, that he was asked who was dancing with his wife, and replied, 'I don't know, but I should think a member of the Royal Humane Society.'" The speaker is the halest and heartiest of octogenarians. His hands tremble as they trembled twenty years ago, neither more nor less; but there is no tremolo in the voice and the blue eye is strangely bright. From the shoulders of a man still strong hangs a bright blue dressing gown, turned over with facings of vivid scarlet; above the face, kept close-shaven as of old, is a smart smoking cap. Still speaking in the strong, measured tone which produced such electrical effect in poor Watts Phillips' Dead Heart, Mr. Benjamin Webster continues the conversation. "They killed me the other day, my very dear friends. They took a syncope for death and covered me with a sheet. When I came to I could not think what was choking me, but when I found out what it was I saw the situation at once. As I came to my door here I heard a well-known voice exclaim, 'Well, here's to his memory! Poor old Ben! He's gone at last.' 'Not yet!' I roared, for I was enraged so see two fellows drinking whisky-and-water in the room under my supposed corpse, and—and—confound them!—my whisky."

It is impossible to give more than a faint indication of the impression of intense vitality conveyed by Mr. Webster's manner. This is the more extraordinary as he is not only the survivor of the "dramatic quadrilateral," but is the doyen of the English stage. The first of the quadrilateral—composed of Charles Mathews, Samuel Phelps, John Baldwin Buckstone, and Benjamin Webster—to give way was the man who of all of them conveyed most clearly the idea of youth. There was no sign of decay save in the weakened voice in Charles James Mathews when the writer spoke to him and smoked cigars with him at the Bull at Blackburn, during that last fatal tour which cost him his life. No sooner, however, was Mathews gone than Phelps and Buckstone swiftly followed. Within less than a year and a half three sides of the quadrilateral have fallen; but the senior member still stands erect, and takes his stroll about London to his own great comfort and enjoyment. The "Green Room," not the "Garrick," is his favorite club; and thither he wends his way on fine afternoons to hear news of the drama of to-day, and meditate upon the changed taste to which the ancient full-flavored fun of Wright and Paul Bedford would be incomprehensible, and dramas of the genuine Adelphi kind too strong meat by far. To the theatre he goes very rarely, not caring to encounter the night air, despite his apparent vigor, but still loving a chat over celebrities who to the rest of the world have faded to the consistency of a tradition.

In course of a life extending over at least the whole of the present century, Mr. Webster has had an abundant opportunity for studying men and manners, and has himself performed in public in three distinct capacities. It is said that, like the late Mr. Buckstone, he was "meant for the sea;" but this was surely in a dramatic sense, as he appeared on the stage as a dancer when quite a boy, and may possibly have danced hornpipes among other performances. He is still proud of his former saltatory skill, although hardly setting so much store by it as his proficiency on the violin. There was in the old days, it seems, much acting, fiddling, and dancing at Bath; and it was at the Bath Philharmonic Concerts that young Webster played in string quartets, and made himself some little reputation as a local musician. In the meanwhile he danced in pantomimes and interludes, and taught dancing. His apprenticeship as an actor was of the severest and most depressing kind. There seems to have been either a glut of actors or a scarcity of money in the early quarter of the present century, for Benjamin Webster to have found times so hard as he describes them. Wanting almost bread, he applied to the manager of the Croydon Theatre for an engagement. It must be recollected that he had already played at Warwick and other places in the provinces, and had come to London to seek his fortune. An engagement at the Croydon signified a walk thither and back again every day from Shoreditch; but it was the only chance that offered. He was asked what he could do, and replied first "walking gentleman," then "utility," then harlequin and dancing. Every place was filled but the latter, and that was not wanted—male dancers did not draw an ounce, even of copper, to the treasury. Then he inquired for a place in the orchestra, and was asked in a doubtful voice what he could play. His reply was ample: "Violin, tenor, violoncello, doulbe bass or double drums." By no means could he be engaged without a trial; but the manager had no sooner heard a few bars of Tartini's Devil Sonata than he engaged him as leader at the magnificent salary of a guinea per week, which oddly reminds one of the splendid thirty shillings offered to poor Buckstone to remain at the Victoria, instead of recklessly venturing to the Middlesex side of the water. Having already others depending upon him for support, young Webster tried an experiment in alimentation which may be recommended to the notice of Dr. B. W. Richardson and apostles of the ascetic method. He attempted to live on twopence a day, divided between milk and oatmeal, except on Sundays, when he indulged in the luxury of shin of beef or ox-cheek. The end of this was that when the leader of the Croydon orchestra, after six weeks' practice, was asked to give a specimen of his skill as a dancer, with a view to his engagement as harlequin at the Queen's Theatre, Tottenham street, he broke down from sheer exhaustion. He got the engagement, nevertheless, and made his first appearance in London as Henry Morland in The Heir-at-Law, which, to avoid legal difficulties, was called The Lord's Warming-Pan. From Tottenham street he went to the English Opera House, since known as the Lyceum, and thence to Drury Lane, to the Haymarket, to Covent Garden, and to the Adelphi. He found acting very up-hill work, and three times left the stage in despair. At last, when he had started in trade as a bookseller and was doing well, he was summoned, upon the sudden illness of Harley, to undertake his part of Pompey in Measure for Measure. This was in 1825, and thenceforward Benjamin was famous, first as actor and then as actor, manager and playwright.

In 1837 Mr. Webster became manager of the Haymarket Theatre, and his lesseeship was marked with singular brilliancy. Elderly persons still speak with extraordinary enthusiasm of the great comedy period of the Haymarket, during which he played Bob Acres in a cast of The Rivals, including the incomparable Mrs. Nisbett, Mrs. Glover, Mrs. Creswick, Miss Reynolds, the late Mr. Farren, and Mr. Alfred Wigan. At various times under his management original plays by Bulwer-Lytton, Sheridan Knowles, Douglas Jerrold, and Bayle Bernard were produced, as well as the wonderful settings of old comedies resembling that of The Rivals. All the dramatic celebrities of the time appeared upon the Haymarket boards. After a period of joint management with Mr. Buckstone, Mr. Webster became lessee of the Adelphi Theatre, which was rebuilt during his term of management. It would be ponderous work to catalogue the vicissitudes of his career as a manager, frequently acting in, and sometimes writing or adapting, his own plays—as in the case of The Discarded Son, which he adapted from Le Fils de Famille to make a part for Leigh Murray. In the long roll of Adelphi successes shine prominently The Green Bushes, Flowers of the Forest, Janet Pride and The Dead Heart. As an actor Mr. Webster made remarkable hits, with Triplet in Messrs. Tom Taylor and Charles Reade's Masks and Faces, in Janet Pride and in The Dead Heart. As a manager, again, he was the producer of The Colleen Bawn, during the run of which he divided with Mr. Boucicault a considerable fortune. A very large profit also fell to his share when Miss Bateman first appeared as Leah in the drama of the same name, something between £30,000 and £40,000 having been divided between him and the late Mr. Bateman during the engagement. Between the engagements of Miss Bateman he played wonderfully himself, in his last great creation—Triplet. Was it the recollection of those sad days in Shoreditch over daily oatmeal and Sunday shin of beef, that lent that sympathetic turn to his voice in playing the wonderful scene wherein Triplet, in the midst of his starving family, describes a sumptuous banquet? Perhaps, but be this as it may, Triplet was the last great scenic character that Mr. Webster made his own. To-day he loves above all things to gossip over the Leah times, and the pleasant eccentricities of "Colonel" Bateman. "I never could quite understand," Mr. Webster will say, "how Bateman contrived to get himself so outrageously petted by a large majority of the English press. Terrapin soup is not so much better than turtle; English oysters are at least as good as American; and canvas-back duck—well, canvas back is very good indeed. But how was it done? I knew them all and their fathers before them, if they had any; but they never did for me what they did for Bateman. And what an audience he was! Do you recollect his thick stick? Never saw such a stick in my life. I knew its thunder at the back of the pit and in the boxes; and in the next act the heroic father would be in the stalls with his handkerchief out, leading the weeping. Yes, crying like a child! He was a wonderful man; and, as you say, a good fellow, sound as a bell. How did he die so young? You see I keep going; and dear old Charley Manby, whom everybody loves—even you, who pretend to love nobody." And Benjamin Webster, after a loving glance at a portrait of his daughter with her hair in flat bands, leads the way into his garden, intent on pointing out how villainously modern improvements have encroached upon his sometime suburban home.

"Ah, Ha! He is Gone!"

I suppose that the old-fashioned melodrama is gone, and gone forever. With its fustian and blue fire; with its scenery of rocks and mountains and woods and caverns and Swiss cottages; with its consummate villians and village girls in short petticoats; with its mixture of drollery and desperation, and its pirate or highwayman dying after much methodical floundering just before the curtain fell to the slow wail of the fiddles and the groans of bassoons—it is gone! It required a particular kind of actor to play the heavy villain, of the true burnt-cork type, in these miscellaneous plays. Usually he wore a long black cloak and a slouch hat with a great drooping feather. He never walked as other men do. His passage down the stage was slow and studied. It was necessary that his arms should be folded, and that he should pat his left arm with the huge buckskin gauntlet which he wore upon his right hand. Accoutred thus, with measured step, and heel brought alternately to heel, he stole upon his homicidal errand or shuffled to the footlights to communicate to the pit the information that he was "a villain," the truth of which disclosure nobody cared to deny. He was a terrible creature, and made a deep impression not merely upon the novices, but upon old patrons of the playhouse who had grown to like his methods. Does any New York reader remember a Mr. McCutcheon—a predecessor of the great Kirby—who was one of the heaviest of dramatic villains in those days? Does anybody remember poor John Howard Paine's Therese; or, The Orphans of Geneva? Forrest tried the part of Carwin in it when he was a young man, and a most bloody and murderous wild beast he portrayed; but McCutcheon, albeit short of stature, could give the man-mountain odds. I wish I could reproduce in words the hiss and roar, the mingled groan and howl with which Mr. McCutcheon addressed the Orphan. She had not expected to meet him, and had naturally exclaimed when she found herself in his libertine grasp, "Carwin here!" How she trembled—he had her by the fair white shoulder—while he spat at her the fearful words, "Ay! Car-win here! Car-win ev-er-y-where! Wherever you may go, whatever hiding-place you may seek, there I am to THUNDER in your ear, THER-EE-EE-SE!" The lady, I am happy to say, escaped from the fangs of this violent monster without injury, for she danced a sailor's hornpipe fifteen minutes after with elastic agility and in true nautical costume. C. T. CONGDON.

DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Mirror Letter-List.

The NEW YORK MIRROR has a department for the reception and forwarding of letters. Members of the Profession can register their names and addresses and have their mail matter forwarded daily, free of charge, saving delay. Only such letters are advertised as require stamps, or where the address is unknown.

Abbott, Emma
Adrion, Rose (2)
Allen, W. N.
Belden, Clara
Bennett, Grace
Boissert, M. Armand
Burgess, Cool
Brand, Michael
Bennell, C. M.
Cavendish, Ada
Congdon, Stella
Church, Edw. A.
Clark, Harry,
Coventry, Julie
Curtis, G. J.
Dobson, Frank
Davis, C. L.
Darling, C. W.
De Astee, Helen
Gardner, Kitty
Gayler, Frank (2)
Grau & Wolfsohn
Harkinson, Chas.
Hutchings, Alice
Hall, Chas F. (2)
Hall, Clinton
Hofele, F. W. (2)
Jarrett, H. C. Esq.
Kimble, Frances
Levanion, Alfred
Leighton, Louise
Mackay, F. F.
Murray, John
McKay, Andy
Nash, Geo. F.
Rowe, Geo. Fawcett
Stevens, Chas.
Scott, Lester F,
Schwab, Fred.
Sessions, Edith K.
Sprague, A. J.
Temple, Louise
Vaque, Elsie

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ANTHONY & ELLIS' UNCLE TOM CO., Columbus City 17; Warsaw 18; Fort Wayne 19, 20.

ADELAIDE NEILSON, New Orleans this week; St. Louis 22, one week.

AGNES HERNDON, Sedalia, Mo., 17; Fort Scott 18; thence through Texas.

ABBEY'S HUMPTY DUMPTY AND SPANISH STUDENTS, Booth's, New York.

ADA CAVENDISH CO., Battle Creek, Mich., 18; Kalamazoo 19; South Bend, Ind., 20; Chicago 22, two weeks.

ALICE OATES' OPERA CO., Grand Opera House, Cincinnati, this week; Indianapolis, Ind., 22, 23, 24; Terre Haute 25; Decatur 26; Springfield, Ills., 27.

ADA GRAY AND WATKINS CO., Tremont, O., 17; Fostoria 18, 19; Tiffin 20; Newark 22, 23; Elyria 24, 25; Sandusky 26, 27.

AN ARABIAN NIGHT (G. H. Cassidy, manager), Lebanon 18; Lancaster 19; Harrisburg 20; Pittsburg 22, one week

AN ARABIAN NIGHT (under Augustin Daly), Providence, R. I., 17, 18

ANNIE WARD TIFFANY, Sydney, O., 17; Bellefontaine 18; Columbus 19, 20; Newark 22.

ALVIN JOSLYN COMB., Muscatine, Ia., 17; Oskaloosa 18; Des Moines 19, 20; Boone 22; Marshallton 23; Cedar Rapids 24; Clinton 25; Dubuque 26, 27.

ABBEY'S FAIRFAX CO., Albany, N. Y., 17; Troy, N. Y., 18, 19, 20; Rochester 22, 23, 24; Buffalo 25, 26, 27.

ALL THE RAGE COMB., New London, Ct., 17; New Haven 18; Bridgeport 19; Waterbury 20; West Meriden 22; New Britain 23; Hartford 24; Springfield 25; Worcester 26; Marblehead 27.

BOSTON THEATRE DRINK CO., Cincinnati 15, one week; St. Louis 22, one week.

BIG FOUR MINSTRELS, St. Paul 17, 18; Minneapolis 19, 20; Stillwater 22; Red Wing 23; Winona 24; La Crosse 25; Madison 26; Milwaukee 27.

BERGER FAMILY, Des Moines 17.

BOSTON IDEAL OPERA CO., Niblo's, New York, this week; Boston 22, two weeks.

BARNEY MACAULEY CO., Galveston, Tex., 17, 18; Houston 19, 20; Little Rock 22, 23.

BANDMANN CO., Ottawa, Can., this week.

BARLOW, WILSON, PRIMROSE & WEST'S MINSTRELS, Savannah, Ga., 17; Macon 18; Columbus 19; Montgomery, Ala., 20; Selma 22; Meridian, Miss., 23; Jackson 24; Monroe 25; Vicksburg 26, 27.

BUFFALO BILL COMB., Hartford, Conn., 18; Taunton, Mass., 19; Lynn 20; Boston 22, one week.

BARTLEY CAMPBELL'S GALLEY SLAVE CO. No. 1, Chicago 15, two weeks.

BARTLEY CAMPBELL'S GALLEY SLAVE CO. No. 2, Portsmouth, N. H. 17; Portland 18, 19, 20; Newport, R. I., 22; New Bedford, Mass., 23; Fall River 24; Lowell 25; Worcester 27.

COLLIER'S UNION SQUARE CO., New Brunswick 22; Trenton 23; Reading, Pa., 25; Lancaster, 26; Harrisburg 27.

COLVILLE FOLLY CO., New Orleans 15, two weeks.

CLISTON HALL STRATEGISTS, Buffalo 18, 19, 20.

CRITERION COMEDY CO., Springfield, Ills., 17; Joliet 18; Aurora 19; Lafayette 20; Cincinnati 22, one week.

DENMAN THOMPSON, Fitchburg 19; Troy 20; Utica 22; Oswego 23; Syracuse 24; Rochester 25, 26.

DR. CLYDE COMB., Wilkesbarre, Pa., 17; Easton 18, 19; Bethlehem 20; Troy, N. Y., 22, 23, 24; Albany 25, 26, 27.

E. A. SOTHERN, California till end of month.

EDWIN BOOTH, Park, Boston, this week.

E. A. MCDOWELL'S DRAMATIC CO., London, Ont., 15, one week.

FANNY DAVENPORT AND CO., Ansonia, Ct., 17; Middletown 18; Providence 19, 20; Lowell 22; Worcester 23; Springfield 24; Holyoke 25; Troy 26, 27.

FREDERICK PAULDING, Knoxville, Tenn., 17, 18.

FORD'S GALLEY SLAVE CO., Richmond, Va., 17, 18; Norfolk 19, 20, and disband.

FORBES' DRAMATIC CO., St. Paul, Minn., 19, 20.

F. C. BANGS COMB., Philadelphia this week.

GILBERT AND SULLIVAN'S PIRATES, "A" Co., Boston this week.

GILBERT AND SULLIVAN'S PIRATES, "B" Co., St. Louis this and next week.

GILBERT AND SULLIVAN'S PIRATES, "C" Co., Pittsburg this week; Baltimore 22, one week.

GILBERT AND SULLIVAN'S PIRATES, "D" Co., Broad Street Theatre, Philadelphia, long engagement.

GRAU'S FRENCH OPERA CO., Fifth Avenue Theatre, New York, this and next week.

GUS WILLIAMS' CO., Jackson, Mich., 18; East Saginaw 20; Grand Rapids 22; Lansing 23; Detroit 24, 25; Ann Arbor 26; Toledo 27.

GOTTHOLD'S OCTOROON CO., Detroit 15, one week.

HI HENRY'S MINSTRELS, Port Huron 18; Bay City 19; East Saginaw 20.

HAVERLY'S MASTODON MINSTRELS, Salem, Mass., 18; Cambridgeport 19; Boston 20; Philadelphia 22, one week.

HAVERLY'S GEORGIA MINSTRELS, Logansport, Ind., 17; Lafayette 18; Danville, Ill., 19; Springfield 20; Jacksonville 22; Hannibal, Mo., 24; Quincy, Ill., 25; Keokuk, Ia., 26; Burlington 27.

HAVERLY'S CHURCH CHOIR CO., Monmouth, Ills., 17, Peoria 18; Streator 19; Morris 20.

HARRY WEBBER'S NIP AND TUCK COMB., Austin, Texas, 17, 18; Brenham 19; Houston 20; San Antonio 22, 23; Galveston 25; Waco, 26.

HEARTS OF OAK, Chicago 15, two weeks.

JOHN A. STEVENS COMB., Albany 22, one week.

JARRETT & RICE'S FUN ON BRISTOL, Philadelphia this week; Washington, D. C., 22, one week.

JANAUSCHEK COMB., Memphis, Tenn., 17, 18.

JOHN P. SMITH'S TOURISTS, Haverly's, Brooklyn, this week.

JANE COOMBS COMB., Muskegon, Ills., 17; Niles 18; South Bend 19; Joliet 20.

JOHN MCCULLOUGH, St. Louis this week; Memphis 22, one week.

JOS. MURPHY'S KERRY GOW, Fall River, Mass., 17; Woonsocket, R. I., 18; Westfield, Mass, 19; Holyoke 20; Hartford, Ct., 22; New Haven 23; Ansonia 24; Newark, N. J., 25, 26, 27.

JOHN T. RAYMOND, Baltimore, this week; Philadelphia 22, two weeks.

J. K. EMMET, Grand Opera House, New York, three weeks.

JULIA A. HUNT COMB., Huntington, W. Va., 18, 19.

KATE CLAXTON CO., Frankfort 17; Louisville 18, 19, 20.

KIRALFY'S ENCHANTMENT, Washington, this week; Cincinnati 22, one week.

LOTTA, Chicago, this week; Detroit, 22, 23.

LILLIPUTIAN OPERA CO., Cuba, N. Y., 19; Salamanca, 20; Jamestown, 22; Fredonia, 23; Dunkirk, 24; Gowanda, 25; Hamburg, 26; Tonawanda, 27.

MINNIE PALMER'S BOARDING-SCHOOL, Columbus, O., 17, 18; Youngstown, O., 19; Erie, Pa., 20; Boston, 22, two weeks.

MCALLISTER'S MINSTRELS, Joplin, 17; Neosho, 18; Springfield, Mass., 19; Pierce City, 20; Ft. Scott, 22.

MY PARTNER, ALDRICH & PARSLOE, Baltimore this week. Washington, 22; one week.

MITCHELL PLEASANT PARTY, Salamanca, 17; Oil City, 18; Franklin, 19; New-Castle, 20; Cincinnati, 22, one week.

MCKEE RANKIN'S DANITES, Pittsburg, this week. Providence, R. I., 22, one week.

MAPLESON'S OPERA CO., Academy Music, New York.

MILTON NOBLES, Corsicania, Tex., 17; Dallas, 18; Ft. Worth, 19, 20; Dallas, 22.

MAGGIE MITCHELL, Adrian, Mich., 17; Toledo, 18, 19; Sandusky, 20.

MAHN'S COMIC OPERA CO., Philadelphia this week.

MARY ANDERSON, Brooklyn, this week.

NEIL BURGESS, WIDOW BEDOTT COMB., Haverly's, New York, this week.

NICK ROBERTS' HUMPTY DUMPTY, Albany, N. Y., 17; Rondout 18; New Brunswick, N. J., 19; Trenton 20; Philadelphia 22, one week.

OLIVER DOUD BYRON, Washington, D. C., this week.

OOFTY GOOFT COMB., St. Louis, this week.

OSBORNE'S DRAMATIC COMB., Shenandoah, Pa., 17, 18; Mahanoy City 19, 20; Mauch Chunk 24.

PAT ROONEY COMB., Brooklyn, this week.

PRINCESS TOTO OPERA CO., Boston, this week.

RIAL AND DRAPER'S UNCLE TOM CO., Mattoon, Ills., 17; Indianapolis 19, 20.

RICE'S EVANGELINE CO., Nashville, Tenn., 18, 19, 20.

RICHMOND & VON BOYLE, St. Catharines, Can., 17; Toronto 18, 19, 20; Dunkirk, N. Y., 22; Jamestown, 23; Akron, O., 24, 25; Zanesville 26; Cincinnati 29, one week.

RENTZ SANTLEY CO., Brooklyn, this and next week.

ROBSON AND CRANE, Syracuse, N. Y., 17.

RICE SURPRISE PARTY, New York, this week; Brooklyn 22, one week.

SALSBURY'S TROUBADOURS, Waterbury, Conn., 18; Holyoke 19; Springfield 20.

STRAKOSCH ITALIAN OPERA CO., Detroit 17, 18, 19, 20; Toledo 22; Cleveland 23; Pittsburg 24, 25, 26, 27.

TRAGEDIANS OF KALAMAZOO, Montreal this week; Toronto 22, one week.

THE ASHTONS, Shenandoah, Pa., 19, 20; Mahanoy City 24, 25.

THE FLORENCES, Cleveland this week; Buffalo 22, 23, 24; Rochester 25, 26, 27.

TONY DENIER'S HUMPTY DUMPTY, Boston this week; Augusta, Me., 22; Bangor 23, 24; Bath 25; Lewiston 26; Portland 27.

THE RENTZ CO., Utica 17; Albany 20.

UNION SQUARE FRENCH FLATS CO., Walnut, Philadelphia, this week.

WEATHERSBY-GOODWIN FROLIQUES, Lafayette 17; Springfield, Ill., 18; Quincy 19, 20; St. Louis 22, one week.

W. S. GILLETTE'S PROFESSOR COMB., Rochester, N. Y., 17, 18; Syracuse 19, 20.

Boston.

Sardou's Patrie has been the attraction at the Boston Museum the past week, and I regret to write that the play has not been the success that was anticipated. Certainly no pains have been spared by the management to make it a success, if elaborateness of detail and historical accuracy are necessary to this desirable consummation. The pictures, scenery, dresses and appointments were as fine in point of gorgeous coloring as anything I have ever seen. The drama was so admirably played by the leading members of the company, so effectively placed upon the stage, and the attention that it attracts from the audience and the loud applause that the exciting incidents elicited, that I wonder that Patrie could not enjoy a lengthy run. The power of such a play should hold a stage for months. Patrie is unquestionably M. Sardou's finest effort. It must be classed as a melodrama, and this characterization indicates its one defect. A grand work, almost perfect in construction, inexpressibly brilliant and effective as a historical picture, it yet does not rise to the severe grandeur of tragedy. After the second act Patrie becomes simply a series of startling and novel pictures. The incidents are novel and are treated in a novel manner; the action is brisk, the changes incessant and the dialogue brilliant. However, the personal interest is sacrificed to its surroundings.

The scene is laid in the Netherlands, in the days of the "Conseil du Sang." Le Comte de Ryson, the hero, is a Calvinist, and a man whose soul is devoted to his country and his religion. Dolores, his Spanish wife, is carrying on an amour with his trusted friend, Karlon van der Nort. Ryson discovers his wife's infidelity and threatens to learn the name of her lover and to avenge his own dishonor. To save Karlon Dolores betrays to the Council a patriot plot in which her husband is concerned. But when the conspirators are arrested Karlon is found among them, and Dolores procures his pardon and safe conduct from the city only through the intervention of the Duke of Alva's daughter. Ryson is condemned to the torture that he may be forced to tell the names of others who were to have taken part in the uprising. A friend gets a dagger to the Count, and on the threshold of the Inquisition Chamber he utters but one word, "Patrie," and stabs himself, that the weaker flesh may not involuntarily betray the heroic spirit. Before his arrest, however, he has found the seducer of his wife in his nearest friend, and he has forgiven the younger man and made him swear to consecrate his life in expiation of his sin to the service of his country. And now, in bidding farewell to Karlon, he has extracted from him a promise that his first duty shall be the punishment of the unknown wretch whose treachery has paralyzed the hopes of the Fatherland. Karlon goes to the house of Ryson to bid adieu to the partner of his bitterly repented crime, but Dolores has no thought of separation. She sees in her husband's death only a deliverance from bondage, and she urges Karlon to abandon his life to the unrestrained ratification of their passionate love. He is on the point of yielding to the irresistible fascination of her presence when a word she lets drop reveals to him the infamy she has perpetrated for his sake. In the square underneath the windows his companions are burning at the stake. The room is red with the light of their blazing fagots. He hears them with their dying voices heap curses on him for a traitor. One moment mad passion struggles with honor, and then he buries in the bosom of Dolores the knife yet warm from her husband's heart. She falls with words of love upon her lips, and her lover rushes to the window, and crying, "Dolores, wait for me! I come! I come!" leaps down to his death in the place below. This is the story of the play. De la Tremouille, ideal of insouciant gallantry as he is, has but a small part in the action, and such episodes as the massacre and burial in the snow of a patrol of Spanish soldiers, who fall into the conspirators' hands, or the self-sacrifice of the martyred bell-ringer Jonas, who is sent by the Duke of Alva to give the signal that will lead William of Orange and his friends into the trap prepared for them, sounds instead the warning knell for the dead, and pays for his patriotism with his life, are superfluous to the drama, although important elements in the historic picture. A superb picture it is, and notwithstanding its short career here Patrie will rank as the sterling success of the season.

It is not encouraging to observe the non-success of such plays when fantastic operas of frivolity and plays of hollowness are appreciated, and here is a proof that the public itself is to be blamed as much as the caterers for the tone of attractions that are placed before them. With the exception of the principal members of the co., I cannot say as much for the acting as I have for the play, which was a severe test upon a company engaged mostly for comedy and musical pieces, but while I have not much to praise I have but little to condemn.

Charles Barron, as Ryson, bore the burden of the piece, and played with his usual artistic excellence, although at times somewhat too solemn in his important scenes. Mr. Haworth had scarcely caught the spirit of the character of Karlon, but much praise is due him for his painstaking effort. B. R. Graham was seen at his best as Marcius de Tremouille, playing gracefully and easily. Mr. Hudson did not look the Duke of Alva, but deserves credit for an earnest struggle with a difficult role. During the earlier portion of the week Annie Clarke exhibited traces of her late indisposition, consequently her acting as Dolores suffered thereby, but after the first few nights Miss Clarke acted with her accustomed grace and spirit, bringing to bear upon the part an amount of power which gained repeated tokens of appreciation. May Davenport's Rafela was a tender and womanly performance, given with grace and finish. Having mentioned these there is none others of the speaking people to catalogue save to say that they all exerted themselves to make the play a success. This week an entire change of bill—Baby and Old Heads and Young Hearts.

On Saturday evening Sadie Martinot, who has made a rapid advancement in her profession, will receive a benefit, presenting The Spark, Little Rebel and Asmodeus, which has not been acted at the Museum since the Spring of 1865, the occasion being for the benefit of Kate Reignolds, who was the leading lady of the Museum. Prior to this performance Agnes Robertson always produced the play during her annual engagements here, and the character of Carlo was a favorite one of Anna Crissie's and the late Lucille Western. That Miss Martinot will have a crowded house is a foregone conclusion.

Robson and Crane have been drawing crowded houses at the Globe Theatre, on several occasions "Standing-room only" being posted in the entrance of the theatre. The attraction all the week was The Comedy of Errors, with the comedians as the two Dromios. This old school of comedy, of which The Comedy of Errors is one of the best known examples, finds but few exponents among modern artists. In my opinion the play is not one of Shakespeare's chef d'œuvres. It is clever and amusing, but artificial and shallow. The heroines do not rise above the level of an ordinary comedy creation, and the low comedy characters are little better than farcical. This may be heresy on my part, but I frankly admit that the comedy is not a favorite one of mine; but that is no matter. The play will outlast this generation, and will always draw a crowded house simply for this reason. Before Robson and Crane produced it the play was not known to the frequenters of theatres, save what they had read, for the play had not been represented more than a half-dozen times during the last forty years. Therefore the public could not compare old reading with new, also contrast the weakness of one actor with the power of another, and thus the dramatic iron, having become polarized, a greater accession of interest was attracted by it than it could originally have laid claim to. The Comedy of Errors was produced for the first time in America at the Park Theatre, New York, May 25, 1804, with Hogg and Harwood as the two Dromios, and the play was a great failure. The first successful performance took place at the same theatre, Oct. 25, 1827, with Barnes and Hackett as the Dromios, Lee and Woodhull as the Antipholi, Mrs. Hackett as Adriana, and Mrs. Sharpe Luciana. The brothers Henry and Tom Placide appeared as the two Dromios at Niblo's Garden, Nov. 7, 1849, and met with great success. After the success achieved by Barnes and Hackett in New York as the Dromios, they appeared at the Federal Street Theatre in Boston in November, 1827, and filled the theatre at every performance. The brothers Placide also appeared as the Dromios at the same theatre in September, 1846. The play had a rest of ten years, and was brought out at the Howard Athenæum in the Winter of 1856 by Henry Farren, who, with W. H. Hamblin, appeared as the Antipholi, J. H. Robinson and Harry Hall as the Dromios, Louisa Howard as Adriana, and Charlotte Crampton as Luciana. It was again produced at the Howard, July 16, 1858, for the benefit of John Owens, who with Dan Setchell appeared as the Dromios, George Jordan and W. H. Norton as the Antipholi, W. E. Sheridan as Cleon, C. R. Thorne, Jr., as Angelo, and Charlotte Thompson as Adriana. John Owens again produced the play at the same establishment in 1863, during his engagement there as a star, William Scallan appearing as the twin Dromio.

The above are the only times that the play has received a representation in Boston, until Robson and Crane introduced it to the public during their engagement last season at the Globe Theatre. Acknowledgments are due the stars for their racy and artistic acting. No better successors to such actors as Hackett and the Placides could be found, and, thanks to their droll and spirited performance, the humor of the piece is never allowed to flag. The spectator follows each effort, fully comprehending their power to depict the eccentricities of their characters. As the Antipholi, Fraser Coulter and Al Lipman were very successful. The voice, gait and manner were much alike, and their performance was as interesting as that of Robson and Crane. The ladies in the cast were very weak, and do not improve on acquaintance. I came near forgetting Chas. Webb, whose Solinus shows how thoroughly able, refined and thoughtful an actor he is. The mounting of the play was correct and the music pleasing. I should advise Messrs. Robson and Crane to dispense with the stupid farces that precede the play. They have not a farce company, and if something must be done to play the people in, give them some good orchestral music, or appear themselves in some of their specialties. But no more Sarah's Young Man. On Saturday night the engagement terminated to an overwhelming house, hundreds being obliged to stand in the lobbies. The engagement has been a pecuniary as well as an artistic success. This week the long-expected and much-talked-of Pirates of Penzance, with the English co. A great demand has been made for seats, and the season will no doubt be a brilliant one, although limited to only two weeks. Mr. H. Talbot, the tenor, has resumed his position in the company.

The Galley Slave comb. closed their engagement at the Boston Theatre on Saturday night, and I regret that the season has not been a successful one, for no better co. has been seen here for some time than this comb. However critics may differ regarding the acting of Joseph Wheelock there can be but one opinion, that he throws into the shade nearly every leading actor in the country, and to some he can give points and discount them. Mr. Wheelock is a graduate of the Boston Museum, appearing there so many years ago that neither of us would care to see the number in print: therefore, I will pass that and end by expressing my delight and pride in Mr. Wheelock's great ability and improvement. Miss Georgia Tyler, who for the past five years has been a member of the Museum co., has resigned her position and joined the Galley Slave party, appearing this week as Cicely Blame, vice Lillie Glover. During Miss Tyler's apprenticeship at the Museum she has played every line of business from leading down to second old woman. I understand that the Museum management have been very kind to Miss Tyler, allowing her salary during a long period of sickness, and that her present conduct has been unprofessional, to say nothing about gratitude. The co. play in the New England circuit for the present.

Another striking proof of the undiminished popularity of Edwin Booth in Boston was afforded at the Park Theatre, when he made his first appearance after an absence of two years, which the best play-goers and warmest admirers of legitimate acting thought much too long. At every performance the audience has crowded the theatre from floor to ceiling. The favorite actor appeared in his favorite opening part of Hamlet—a role which he almost invariably assumes at the beginning of his Boston engagements. The great tragedian was received with most enthusiastic applause again and again renewed as Mr. Booth made all his well-known points in his most artistic and scholarly assumption of the moody-mad Dane. It is now needless to enumerate even a tithe of the many excellencies of Mr. Booth's Hamlet, as they are well known and readily recognized, and Mr. Booth has made a Hamlet for himself and has imparted to the character a force and an interest which give it so much prominence to the stage. Mr. Booth clothed the character with all that magnificence which has made it live like some picture in the memory of all who have seen it. There is always round Mr. Booth a certain influence which proclaims him of high intellect and impregnated with fine taste. There is no artist who can better convey the value of a word by throwing his whole soul into utterance, look, and action, thus striking at the same time the senses and the intellectual perceptions, without subscribing dignity to intensity, or judgment to passion, as displayed in the remarkable soliloquy,

My father's spirit in arms. All is not well,
I doubt some foul play. Would the night were come.
'Till then sit still my soul: foul deeds will rise
Though all the earth o'erwhelm them to men's eyes.

Having said so much I may, however, point for a moment to other points which were especially effective, such as the interview with the Queen in the third act, the earnest pleading, the intensity made manifest by Mr. Booth, his power and searching delivery of the lines:

Come, come, and sit you down. You shall not budge.
You go not 'till I set you up a glass.
Where you shall see the inmost part of you.

This alone leaves a wonderful impression on the imagination. It is a mistaken idea entertained by many, that Mr. Booth looks Hamlet, and the audience often exclaim "How natural." The late Mr. Fechter was the ideal Hamlet in power. His physique enabled him to represent the character and his naturalism was artistic. Hamlet is fat, according to his mother's testimony, but he is also—at least in Ophelia's eyes, very handsome.

The courtier's, soldier's, scholar's eye, tongue sword.
The glass of fashion and the mould of form.
The observed of all observers.
We ne'er shall look upon his like again.

The support given Mr. Booth is bad, very bad. Mr. McCollum's fine voice lent marked impressiveness to the speeches of the visitant from another world. Laertes was impersonated by Mr. H. Pierson and very tamely Mr. Pierson did his work. The gentleman who went on for the King was infinitely more animated. His animation, however, carried him too far, and his performance ended in buffoonery Mr. Renfrew plays Polonius ridiculously, and the remaining characters (with the exception of W. F. Owen as the Gravedigger) only a shade less badly. In mentioning Mr. Owen, the character did not suffer at his hands, but received most excellent treatment. Nina Varian is no replacement for Carlotta Leclercq, Julia Barrow, Annie Clarke, Mrs. Barry and Nard Almayne, or a half a dozen other artists whom I could name in connection with the years that are faded and gone. The character of Ophelia is an impassioned one. She hardly tells her love. You know it not by declaration, but discover it by suggestions. "Her sorrow is as speechless as her love." A degree of self-consciousness greatly marred the acting of Miss Varian, the whole being artificial and uninteresting. Mrs. Kate Meek did fairly well as the Queen. The Macbeth of Mr. Booth has few good qualities. He is often cold and mechanical. One feels that Booth is acting, not feeling the part. However, everything that Mr. Booth does in the character is the result of conscientious study, ruled by exquisite taste, the result of a finely balanced and cultivated mind. Mrs. Bowers came out in a strong light by the intenseness of her acting as Lady Macbeth. The lady never appeared to greater advantage, and her broad, forceful characterization of the guilty wife of the Thane of Cawdor, has added not a little too her excellent reputation Mr. McCollum's Macduff, without being remarkable for light and shade was earnest and satisfactory in the passionate scenes. The remainder of the cast were inadequate to the parts assigned them. Iago is one of the finest of Booth's characters, his rendering of the role combining immense dramatic force with a startling truthfulness to nature. Iago says, "I am not what I am." He is the embodiment of spiritual wickedness in human character. Booth's delivery of the text is a masterpiece of colloquial style. As Iago, Booth stands unrivaled. His genious shines forth in a manner which it will indeed be difficult to excel. For once Emilia was personated by an actress who looked and understood the character. Why so prominent a part as this should always be cast to some tame "old woman" of the theatre, I have been at a loss to understand. In the first place, Iago was but twenty-seven years of age, and I conclude that Emilia was his junior, and in the second place the speeches set down for the character are as forcible and passionate as are those of Constance and Queen Margaret.

My first remembrance of Othello was at the Howard in 1853. John R. Scott was the Othello; Wyseman Marshall, Iago; E. A. Sothern, Roderigo; Melinda Jones, Desdemona; and the great tragic actress, Mrs. Warner, Emilia. Although I was quite young the performance made a lasting impression upon me. I have never seen and never expect to see Mrs. Warner's Emilia approached by any other actress. She threw her soul into the part, and with her bitter denunciations might fearlessly challenge comparison with the finest Othello that ever trod the boards. Mrs. Bowers is the best Emilia that I have seen since those days. In every line, in every word, she was true to the author. From beginning to end you saw before you only the character she was personating. Mr. McCollum, as Othello, read the part generally well, though occasionally monotonous in tone and somewhat melodramatic betimes. If Mr. McCollum was not so anxious to make points his performance as a whole would be much better. A better cast for the other characters would have secured a smoother performance. The Park Theatre has been packed at every performance, the auditorium proving insufficient to accommodate the crowds. The orchestra has thus far been stationed nightly under the stage, and their former seats given up to the audience. This week Mr. Booth appears in Richelieu, Fool's Revenge, Don Cæsar de Bazan and Richard III.

The Hyers Sisters closed their engagement at the Gaiety on Saturday night. Uncle Tom's Cabin was presented, and the success was due chiefly to the excellent acting of Louise Hyers as Topsy. This week Tony Denier's Troupe of pantomimists, singers, dancers, etc.

Uncle Tom's Cabin closed a profitable season at the Howard on Saturday night. This week the Parker Sisters, Mlle. de Granville, Add Weaver, Cardella and Victorelli, G. McAndrews, the Jeromes, McIntire and Heath, Sparks Brothers, Clara Melville, Master Roberts, James E. Clark, S. Norman and twenty others in songs, sketches, etc.

Hooley's Theatre has had capital success so far. The performances are first-class in every respect and the co. a good one. Billy Emerson closed with this party on Saturday night and has joined Haverly's troupe.

At the Boylston Museum a great programme is offered and the following appear: Eveline Constantine and Harry Linson, in The French Spy; also Mlle. Le Favre, Dick Melville, J. D. Roome, Bob Allen, Fernando Fleury, George Kurtz, Nellie Brooks, Fred Warren, Young Ajax, Lillie Wood, Shay Arlington, Carrie Willoughby and Emma Marden.

Kate Field presented her Musical Monologue to four very large and fashionable audiences at Horticultural Hall, proving to their great delight what amusing use can be made of ears and eyes in London. Miss Field's entertainment merits the heartiest recognition. The collection of anecdote and descriptive songs that compose the monologue have been admirably strung together. Her most pleasing efforts are the comic Silent Song, Spanish Muleteer's Song, a new reading of Macbeth and the speech of the city swell at a public dinner, which was truly excellent. I was not pleased with the other selections (musically speaking); the compositions did not have even the jingle of the variety stage to make them catching or to be remembered. Mr. Grosmith's introductions are very commonplace, and John Braham or Mr. Catlin could do much better than their English cousin. Miss Field is a wonderful self-possessed lady; she never allows a smile to pass over her face (except a business one), or does she seem to ask any favors from her audience. She appears before you as a talented artiste, possessing a voice of great range and compass, doing justice to her songs and charming all with her remarkable elocutionary powers. So great has been the success of Miss Field that she remains two nights more in this city.

Miss Field comes from an old theatrical family. Her parents, Mr. and Mrs. J. M. Field, were favorites at the old Tremont Theatre, and were the original (in Boston) Capt. Hawksley and Mrs. Mildmay in Still Waters Run Deep, at the Howard Athenæum, in 1855. Mrs. Field was the leading lady of the Boston Museum during the season of 1856-7, and there are a great many who still remember her Mabel Vane and Cora. The great favorite of many, many years ago was Mrs. W. H. Smith, one of the best actresses of her time, was a sister of Mrs. Field, and an Aunt to Kate. George Riddle, Professor of Rhetoric in Harvard College, is a cousin of the lady, who also has many relatives in the South that were formerly in the profession.

Items: Miss Genevieve Rogers sails for Europe 3d prox., to play the Widder in the Dantes.—Warren L. Brigham, formerly dramatic editor of several Boston papers, died at his residence in this city on Saturday afternoon, aged 34. Mr. Brigham was one of the noblest of men, affectionate, cheerful and warm-hearted; it was his aim to make every one happy about him. His presence will be sadly missed by his many sorrowing friends.—The Union Square Theatre co. come to the Park Theatre April 13.—

Lillie Glover goes from here to Philadelphia, to fulfill an engagement.—R. T. McClannin and Mary Cary do not come back to the Boston Museum.—Joseph D. Murphy is the manager of the Princess Toto.—Blow for Blow will shortly be revived at the Museum.—The Very Merry Mariner will soon appear at the Gaiety.—Joseffy has met with overwhelming success. He is undoubtedly to be ranked among the greatest of living pianists.—Little Corinne Kimball, the great Little Buttercup, will appear at Horticultural Hall, 22d inst., as Cinderella. I had the pleasure of witnessing a private rehearsal by Corinne and her co., and I can vouch for the wonderful display of precocity and talent exhibited by them, and I know of no troupe where so many versatile artistes are seen together as in this, and the business will undoubtedly be large during their stay in this city.

Chicago.

Haverly's: The second week of The Pirates of Penzance has not attracted large houses. Indeed, a good deal of paper had to be distributed to insure a respectable attendance. If Carte had secured a manager of ordinary intelligence to look after his interests with this co. things might have been different; but he sent an insignificant little duffer named Curren to insult the journalists and profession of this city, and what could Mr. Carte expect? Not that I complain for myself, as little Curren was as civil as it is in his nature to be when I had any business with him, and I was readily admitted whenever I presented myself. The majority of the press people he treated very shabbily, barring out the critics of the local press and even the pompous Mister Malowney, correspondent of the Dramatic Noose, much to that person's indignation and disgust. Fitzsimmons and Bliss Whitaker were very much annoyed at the way matters went the first week. Bliss went so far as to pay out of his own pocket for seats for the editor of the Tribune and other people entitled to the courtesies of the house. The performance on the stage was bad enough. I don't want any one but my worst enemy to undergo the torture of hearing J. C. McLaughlin Armand sing the part of Frederick. Both Armand and Fink have cultivated their noses rather than their throats. The balance of the cast, with the exception of McCollin and Laura Joyce, who tells me that she longs to get home, is made up of busted Pinafore singers and of Deacon Meade's defunct Church Choir organization. A lively little episode which occurred yesterday I speak of elsewhere. The Pirates leave town for St. Louis. Haverly is said to have lost $1,500 on the engagement. To-night, Bartley Campbell's Galley Slave. Following, the Weathersby-Goodwin Froliques.

McVicker's: Two Mothers, an adaptation of MM. Crisfulli and Barbusse's L'Affaire Caverly was produced here, 8th, by the Boston Theatre co. The plot is taken from the celebrated English cause celebre known as the Tichborne case, and is worked out in a very clumsy manner. One might suppose that J. J. McCloskey, Charles Foster or Frank Dumont was the adapter. The dialogue is of the cheapest Fireside Companion order, and is unenlivened by humor of any kind, unless it is to be found in the very slenderly-drawn character of a British swell, badly played by Gene Wiley. Tom Keene played the Claimant with less noise than most actors would have made. The part, however, does not sit well on him. Mrs. Thomas Barry was not able to make much of an impression as Mrs. Burton, who answered to the Mrs. Orton of reality, if there was such a person, which I now forget. A. Z. Chipman, a very agreeable actor, was cast into the shade in a walking gentleman's part, and Clara Flagg appeared to be suffering with stage fright. The stage carpenter has the most effective work to do, and did it well on this occasion. As Mr. Henderson of the Tribune remarks, "The play is unworthy of the Boston Theatre co." 15th, Lotta in The Little Detective and Musette. Wednesday afternoon (St. Patrick's Day) McVicker will be good to the Irish. Naval Engagements and Checkmate will be played by Lotta. Ed Marble will appear in duets and Mrs. Anna Howell Hobkirk will recite.

Hooley's: Alice Oates and her Comic Opera co. have appeared to good houses in The Little Duke, The Pretty Perfumer and Girofle-Girofla. Alice, although somewhat more robust, is as lively and pleasing as ever. Her voice has been dealt lightly with by old Father Time, and somewhat improved since last season. Her support included Gustavus F. Hall, Charles F. Lang, Charles A. Steadman, Ella Caldwell, Jennie McClelland, Marie Rostelle and Annie Caldwell. The chorus was very weak, and there are only a few passably good singers in the organization, most of them being very poor. If Mrs. Oates would only get a first-class co. together, such as she used to have, I believe she would find it more profitable. She is advertised on the bills as "Stage Manageress," which seems rather strange accustomed as we are to have the stronger sex occupy that position. The orchestra was entirely unequal to the task of properly rendering the pretty music of the operas named. Monday, 15th, Herne's Hearts of Oak comb. for two weeks. On account of the extensive and elaborate preparations for the production of the piece there will be no performance Sunday, 14th, and Dickie-Lingard's-Dear-Husband-Dalziel is consequently very much depressed. Manager Hamlin, by advertising his Love of Two Sailors as the same piece produced by Herne and Belasco at his theatre under the name of Hearts of Oak, in my opinion treated Manager Quinlan rather shabbily. Such questionable conduct, however, is unprofitable in the long run and should be condemned by everyone who is interested in fair play between rival managers. Dr. Quinlan reports a heavy demand for seats, and promises to set this piece better than it has been in any other house. 29th, The Tragedians of Kalamazoo, under the direction of C. R. Gardiner.

Hamlin's: John A. Hamlin's rearrangement of the Mariner's Compass, the source of J. A. Herne and David Belasco's Hearts of Oak was produced 8th, with considerable success considering that a very incompetent cast was secured as follows:

Silas Englehart	H. W. Mitchell
Ruby Davrell	W. H. Murdoch
Uncle Joe	Simcoe Lee
Jonathan Scorley	W. B. Arnold
Christopher	Miss May Treat
Capt. Stonehouse	C. Burton
Paul Davidson	E. Watson
William Purvis	G. Fisher
Hetty Arnold	Eugenie Blair
Mrs. Betsy	Nellie Johnson
Rezih	Laura Malcom
Little Annie	Little Gracie Fox

I don't think Mr. Hamlin's version a better one than Herne's, nor will it in my opinion "knock" the business of Hearts of Oak at Hooley's next week. The piece merely achieved a mild success. The ending of The Love of Two Sailors is different from that of Hearts of Oak. In the latter Silas dies and in the former the thing is reversed. Betty plunges into the mill-stream to seek relief from despair, and Ruby jumps in to save her. Ruby is drowned, and Hetty, clinging to the mill-wheel, is saved to live happily with the returned Silas for an indefinite period. H. W. Mitchell, whom, if I mistake not, was for a time the husband of poor Amy Fawsitt, acted Silas at times very well. One of Mr. Mitchell's faults is that he cannot keep in bounds the very sonyrous voice which nature has given him; at least he don't. Mr. Mitchell has other failings, which interfere with his professional advancement that it would be unkind to refer to. I am glad to say for him that his Silas Englehart was the best piece of acting he has done in this city. W. H. Murdock was Ruby. Murdock was one of the unfortunates whom Len Grover, Jr., deserted here a few weeks ago. Although Mr. Murdoch claims to be a nephew of James E. Murdock, he is quite destitute of talent for the stage. Simcoe Lee as Uncle Joe presented a natural picture of a senile old man. Eugenie Blair is, as I have had occasion to remark, a painfully bad actress, full of mannerisms and seemingly unable to grasp the most trifling details of the characters she assumes. Miss Blair is at present fitted to play walking ladies. If she is thrust into such important parts as Hetty before she evinces some capability therefor, Miss Blair will not be fit to play any part whatsoever. The remainder of the cast are not worth individual notice. The piece was mounted with the same scenery and properties used in the Hearts of Oak upon the production of that play at this theatre a short time ago. The Love of Two Sailors will run another week, though business has been but moderate. Then I understand it is Mr. Hamlin's intention to organize a co. to play the piece on the road.

Olympic: Frank I. Frayne handles a rifle well. He would be an ornament to a shooting gallery; but his acting is nothing to become enthusiastic over. The dog Jack, however, deserves great praise, not only for his segacity, but for the admirable self-control which enabled him to restrain the natural canine instinct which would have prompted him to "chaw up" Frederick W. Knight and the other bad actors who "interpreted" Mr. Clif. Tayleure's backwoods drama of Si Slocum on this occasion. Yes, that dog's kind-heartedness was a touching sight. If I had had $10,000 in my pocket on Thursday evening I would have gladly pulled out ten dollars and offered it to Mr. Frayne for that noble animal. I beg Frayne's pardon for devoting more space to his dog than to himself. But then I think Jack is the only actor in the party. 15th, C. W. Barry in his own play, Lost at Sea, supported by Alice G. Sherwood, and an olio including Quilter and Goldrich, Tillie Antonio, Alfred Wyman, Emma Crocker and Ella Clarence. 22d, Sprague's Georgia Minstrels.

Academy: Harry Pearson as Old Tom in Boucicault's After Dark has been very successful. The piece was nicely mounted, Lemuel Graham, the scenic artist, having painted some very effective scenes. Graham is a pupil of Rogers and Malmsha of McVicker's. The cast was quite capable. Geo. W. Thompson is just the kind of a leading man the Academy patrons like. Without being a howler, Mr. Thompson's impersonations are always vigorous. T. J. Langdon, W. T. Melville, J. H. Browne, Robert Ransom, Nellie Boyd and Lizzie Fletcher are particular favorites, and their appearance is always the signal for loud manifestations of delight from their numerous friends upstairs and down. A good olio, in which the Swains, Keating and Sands, Tim Rogers and J. Arthur Doty appeared, preceded the drama. 15th, Ed Arnott in Victims of Faro.

Lyceum: Instead of the Markhams, Louise Lord has played in her own dramatization of a serial lately running in the Family Story Paper, called Parnell and the Irish, or something similar. Louise is not a great actress, and she succeeds less as a dramatist. Business fair. 15th, Charles A. Gardner in Karl.

Halsted Street: G. W. Mitchell in The Avengers has drawn big houses, and 15th, Charles Constantine is the star in The Idiot of the Mountain.

McCormick Hall: Jim Nixon puts in Sullivan's Mirror of Ireland 15th, working them on the "10 per cent. for the Irish" dodge.

Central Hall: Harry Fowler, a circus man, abetted by "Prof." Bob Nickle, a Philadelphia fakir, who has been hanging around town for some time, open a gift show here 15th, for one week, during which time they hope to do some tremendous "hogging." I wonder that Carpenter will let such a snap into the house.

Items: J. W. Essington's Novelty co. rode out of town 11th to Sedalia, Mo. Judging from the appearance of the manager they will walk back.—W. H. Stuart has leased Mueller's Hall, and all my doubts on that point are removed. He opens 14th with Uncle Tom.—Bartley Campbell arrived in town 13th.—Alice Oates' co. returns to this city April 6, and play at the Olympic. They will produce Seecadet.—The following members of J. H. Huntley's co. returned to town 8th, after thirty-two weeks through the South: Joseph Frank and wife, C. N. Pendleton, John Burton, W. Layton, H. Osgood, Annie Burton and Marian Deming. The rest of the co. are in Mobile. Mr. Frank tells me that Huntley paid all salaries promptly. He goes with the party next season as business manager.—Yankee Robinson goes to Wabash, Ind., 15th, four nights, with his play of F. F. V's. The old man goes on the road April 1, under Ferrel and White of Pittsburg.—The Tragedians of Kalamazoo are at Hooley's 29th. Much interest is felt in the appearance of this organization.—David Dalziel is confined to his room with an attack of inflammatory rheumatism.—Harry Mortimer and J. W. Burton are organizing a co. to take the road 29th.—Augusta Chambers, who has been playing for some at Sawtelle's Theatre, Helena, Montana, has returned to this city.—W. H. Eldred of the Battle Creek (Mich.) Opera House and W. W. Fowler of Berger Family are in town.—Ethel Greybrooke, late leading lady of young Len Grover's busted Boarding-House co., and Ella Baker, have been added to Charley Forbes' co.—At the close of the Saturday matinee at Haverly's, three men, who had been sitting in the front row of the orchestra, sprang over the railing which divides the musicians from the audience and collared the music. One of the men was Deputy Sheriff Stacy, and he waved in his right hand a writ of attachment. The leader of the orchestra submitted quietly. The trio next proceeded upon the stage and took charge of such of the scenery and costumes as belonged to The Pirates of Penzance Co. "B." The receipts at the box-office were also garnisheed. Everything was done quietly, and nobody in the audience knew of what had transpired. The evening performance was given as usual, the officers of the law remaining to see that the seized effects were not made way with. All this was occasioned by a breach of contract with McVicker on the part of D'Oyley Carte. Horace Wall contracted with McVicker for the first appearance of the Pirates at his house March 1, at 75 per cent. of the gross receipts, Carte to furnish everything, including orchestra. Carte ignored Wall's contract and made a new one with Haverly, but tried to oil McVicker down with sweet words and big promises. It wouldn't work, however, and Mac waited his opportunity, and Saturday afternoon began suit for $3,000 damages, and had issued the writs of attachment and garnishment. Little Pete Curren, Cart'es manager, was wild and hustled about until at 11 o'clock Saturday evening he secured A. S. Trude, the lawyer, Harry Lawrence and Morris Martin to sign a bond for $6,000 and release the receipts, scenery and wardrobe.—Dickie Lingard's co. arrived this (Sunday) morning from Wisconsin. They do not play at Hooley's to-night, as the house is given over to the scene painters and carpenters, who are putting the finishing touches on Hearts of Oak.—Ben Maginley has secured the Danites for the New England circuit and will organize a co. This is worse than the sawdust and motley, Ben.—Minnie Wallace co., managed by C. E. Dobson, commenced a tour at Michigan City, 11th.—Ben Cotton, wife and daughter, supported by Joe Marston's co., take the road 15th.—Barron, of the Inter-Ocean objects to Mr. Alice Oates-Watkins. Barron says Mr. Oates-Watkins is a a loud young man in a white coat who makes a terrible racket at the back of the house whenever his best half opens or shuts her mouth.

St. Louis.

Grand Opera House: Minnie Palmer's Boarding-School had a week of fair business. Miss Minnie has improved in every way since her last appearance here, but there are too many suggestions of Lotta in her style and action. She is intelligent and talented enough to strike out in a branch of her own. Wm. Scanlon contributed very materially to the success of the piece, his Irishisms and other specialties being very comical. John Ince and Emma Jones also did some clever character work. 15th, Gus Phillips.

Pope's: The second week of the Criterion Comedy co. resulted in some improvement in business, but it was nothing like what it should have been. The aggregate talent of the co. should have crowded the house every night, for it is certainly stronger than that of any co. that has visited St. Louis for some time. Our Daughters and Tripple Courtship filled out the week, and for Saturday night, the occasion of the benefit of Ed. E. Zimmerman, treasurer of Pope's, Caste is announced. F. F. Mackay, De Wolf Hopper and Mr. Whitecar have become great favorites, while Louise Sylvester, an old St. Louis favorite, made a surprising sensation in her rendition of widely different characters. She is a most talented actress; Miss Davenport, Miss Earle, Miss Fellman and all the ladies of the co. did splendidly. 15th, Pirates of Penzance, for two weeks.

Olympic: Colville's co. drew another series of large houses for their second week, presenting Il Trovatore, Piff-Paff, Robinson Crusoe, Babes in the Wood, and Blue-Beard. The greatest of comedians, Roland Reed, Robt. Graham, Ed. Chapman and A. W. Matlin, are great. Mlle. Roseau, Ella Chapman, Ada Lee and Kate Everleigh have made hosts of admirers. 15th, John McCullough in Julius Cæsar.

Gossip: Kate Claxton opens at Pope's, 29th, in Two Orphans.—W. T. Stephens and Minnie Oscar Gray, with their trained dogs, have been delighting the patrons of the Theatre Comique during the past week.—To-day (12th) will be issued the first number of Hildreth's Weekly, the new Society, Art, Dramatic and Musical paper. Prof. Malmene will do the musical and David L. Reed the dramatic. There is a strong corps of other writers.—The Opera House improvements will not be commenced until a year from next vacation.—Louis Nathal, the operatic character actor, will, with a strong company, hold forth at the new Pickwick summer theatre in light opera.—Adelaide Neilson returns to the Olympic 22d.—The Boston Theatre co. will succeed Gus Phillips at the Grand.—John McCullough and co. will appear at the matinee 17th, for the benefit of the Irish Relief Fund, in The Honeymoon and Sarah's Young Man.—Emily Gavin, who supported John McCullough with fine success on several occasions, will study to fit herself for such roles as Hamlet, Romeo, etc.—A slight advance in prices has been made at Pope's for the two weeks run of the Pirates.

Ohio.

COLUMBUS.

Comstock's: Josh Hart's Novelty comb., 10th, proved anything but a first-class variety show, and although drawing a fair house, many expressed their disgust at being sold. Harris and Carroll and Kate Castleton are the best part of the show; balance below mention. Henry Ward Beecher to full house 11th. Columbus Maennerchor presented Czar and Zimmerman 12th, and 13th, to good houses. Mrs. Flora Mueller of Cincinnati and Wm. Bach, late of the German Opera in New York, acted and sung the principal parts excellently. Mrs. Mueller has a delightfully pleasing voice, which won her a number of encores, while Mr. Bach's Burgomeister was a wonderful make-up. The large orchestra, under Prof. Carl Schappelrei's skillful baton, rendered some charming music. Minnie Palmer's Boarding School, 17th and 18th.

Grand: The popularity of the Florences decreases very slowly if the fine audiences they enjoyed 8th, 9th and 12th can be accepted as a criterion. Their company this season is not near as good as two years ago, when supported by Ellsler's Cleveland co., but it does nicely as a background to show off the natural and effective acting of Mr. and Mrs. Florence. Their new play, A Million, was well received 9th, and may become quite popular, though not as strong as Mighty Dollar. The play represents three acts at a seaside resort, where the sole idea of the young people is to get married; but such actions were never witnessed anywhere, I am sure, except perhaps in a burlesque comedy. Mr. Florence's character of the German, Prof. Opstein, is very well taken, and he speaks the language quite fluently. Mrs. F., as Mrs. Finn DeLacy, is as charming as ever, and creates wondering admiration by the display of her bewildering costumes. The Mighty Dollar was put on at a return visit 12th, the principal feature of which was the first appearance on any stage of another of those gorgeous dresses worn so well by Mrs. Florence. It was a gold satin, trimmed with—I'm sure I don't know what, yet in exquisite taste, and will doubtless prove a success wherever shown. Farewell, Florences. Annie Ward Tiffany as Jane Rutherford in the Child-Stealer, 19th and 20th.

Items: A quiet wedding 9th of J. P. Jackson of the New York Herald staff and Miss Fannie Mannetti Smith will deprive us of this charming songstress' presence, as she joins her husband in Paris next month. It is to be hoped we can hear her in concert with the Amphions before leaving. It was Miss Smith's excellent Josephine that made our home rendition of Pinafore so entertaining.—The Standard Dramatic co., organized in this city last October, is meeting with success in interior Ohio towns. Wm. Compton, J. A. Barbaret, Wm. Mason, G. S. Willard, Lizzie Evans and Dora Ross are commanding particular attention.—Josh Hart displays some stale and unattractive printing, while Minnie Palmer's is very handsome.—J. H. Elliott, correspondent of the Clipper, comes out in a Sunday paper with a long list of attractions appearing at the different Opera Houses this season in which quite a number of mistakes occur. Most too much of a hurry, Jim.—We want the Pirates awful bad.

CLEVELAND.

Opera House: Packed houses were the rule during Lotta's engagement last week, and that little lady's heart must thrill with satisfaction as she contemplates the cash results of her week's work. The rush for seats was almost unprecedented, and the returns of the box-office were the largest, pecuniarily, of the season. The week's business amounted to $5,751.50, there having been 9,601 tickets sold. The Saturday matinee was a perfect jam. The grand entrance was packed with ladies and children at 2 o'clock, many of whom could not get inside the house until half an hour after the performance had begun, and even then found it difficult to obtain standing-room. Musette was given Monday and Tuesday nights, Zip Wednesday and Thursday, Little Detective Friday and at Saturday matinee, and Musette Saturday evening. It is impossible, at this late day, to say anything new of Lotta's well-known style of acting. She was, as usual, irresistibly charming in all of her characters, and her "cute" manners, her various styles of facial expression, and her wonderful agility of movement delighted everybody. Her songs "took" immensely, and a pretty duet with Ed Marble, "In the Morning by the Bright Light," was encored half-a-dozen times each evening. Lotta's co. is neither very good nor very bad. Of course Marble is the chief support, and his William A. Bokus in Musette it almost as amusing as Lotta herself. The scenery was very appropriate, a new conservatory "drop" and a picturesque lake and boathouse view being especially noteworthy. Mr. and Mrs. W. J. Florence open 15th, with The Mighty Dollar. A Million will be produced Thursday, for the first time in this city, and the engagement closes Saturday with Ticket-of-Leave Man. Week of 22d, Maggie Mitchell; 29th, Criterion Comedy co.

Academy: The Ixion Burlesque co. are announced for present week. New scenery, by Granam of Chicago, has been painted for this piece, and the management promise something unusually fine. 22d and week, Clinton Hall's Strategists.

Comique: A new variety bill this week, introducing Bothwick Reid, Carrie Brower, DeOme and Dukell, DeWitt Cooke and La Rose Brothers.

Items: Mrs. S. C. Ford, Sig. Banti, J. R. Ranney and Henry Kroeser will assist the Arion and Schubert Quartette at their second Chamber concert next Friday eve.—The Opera House is now connected with the Telephone Exchange, and seats may be secured through that channel up to 8:15 p. m.—Another big excursion from the suburbs came in Saturday night to see Lotta.—Manager Hanna had his hands full during the rush for tickets at Saturday matinee.—The Opera House ushers were terribly overworked last week, but stood the pressure with becoming fortitude.

CINCINNATI.

Grand Opera House: Little did the friends of Bartley Campbell, who were conversant with his unpromising state of affairs during his visit last season with that imperfect Pinafore co., at Heuck's, ever count upon seeing his cognomen placed at the premium it is today. The Galley Slave has brought the business of the Grand, during the present week, back to the standard it enjoyed the fore part of the season. The houses have been filled and audiences gratified. The briskness in arriving at the climax of an act is an once obvious and refreshing. Maude Granger created enthusiasm by her portrayal of Cicely, and Signora Majeroni is an ideal Francesca. Estelle Mortimer, as that good girl, Psyche Gay, gave weight and expression even to the smallest phrase. Her long sojourn in this city during last Summer, as the Buttercup of the Zoological Pinatore co., has made for her many warm friends in this vicinity. If Cicely's lover, the Galley slave, would pay less attention to his heart-smashing "make-up" and more to his "make out," he would certainly enhance the value of the representation. J. J. Sullivan has been suffering greatly from a severe cold and hoarseness, hence we overlook his cool Baron Le Bois. The quaint humor of Franklin Fitts (T. B. Burns) launches men as solemn as Franklin into fits of laughter. 14th, Alice Oates will receive her friends in swarms as Girofle-Girofla. 22d, Kiralfys' spectacle, Enchantment.

Pike's: The Color Guard, for the benefit of the Soldiers and Sailors' Memorial Association, was produced by a weak set of poor amateurs for a good purpose. "Rally 'round the Flag" and a number of popular war-time airs altogether resulted in a "Rally round the Music." Monday evening the Boston Theatre co. return after an absence of one week, and present Two Mothers.

Heuck's: The McKee Rankin comb., in The Danites, closed an extraordinary engagement Sunday evening. The performance, scenery and business gave satisfaction to all. 15th, the C. L. Graves comb. return and present Soldier's Trust.

Coliseum: Leonzi Brothers and their dog Tiger in Rupert's Dog, together with The Maniac Lover, by the stock co., attracted good audiences nightly. 15th, J. W. Ransone in Across the Atlantic, supported by stock co., and in addition the comedian, Eugene Blitz, as John Smith, in A Night in Cincinnati.

AKRON.

Haverly's Genuine Colored Minstrels did a good business 8th, and gave a very good performance. Josh Hart's Novelty comb. appeared 11th, to a very poor house—something less than $100. The entertainment was good in the main, with few slight objectionable sayings and doings, but is not of that character which will draw well in this city. 12th, Kit, the Arkansas Traveler, was given to a large and enthusiastic audience. The presentation was fair, and was well received. 13th, the Florences will appear in Mighty Dollar. The indications are that they will have a crowded house, as both Mr. and Mrs. F. are well known in our midst, having made our city, at one time, their home. Lotta's engagement for 15th has been cancelled. She will visit us some time in May. The coming week promises no attractions except of a local nature.

SPRINGFIELD.

Black's: Drummer Boy of Shiloh, by Cummins Cadets and Memorial Guards, 9th, 10th, 11th, 12th and 13th, to good houses. Col. Muscroft (the author) and Frank Nail appeared in the leading characters. Fair support. Coming: Haverly's Georgia Minstrels 15th; Gus Williams, in German Senator, 31st; Maud Granger and Emily Rigl in Galley Slave; date not yet announced.

Items: Clay Nelson succeeded Will Walling as head usher at Black's on the 1st.—A. C. Black promises improvements in the way of new scenery, enlargement of stage, etc., next season.—Howard Spear, advance agent for Haverly's Georgia Minstrels, was here Tuesday.—Manager Frank Comstock of Columbus, O., assisted by Manager Herman Tyner of this city, will manage the Southern Ohio Circuit next season. We wish the new management success.—The New York Mirror can be had every Friday evening at Pierce & Co.'s, Market street.

DAYTON.

Music Hall: Henrietta Chanfrau 8th, to a fair house. The piece and company deserved much better. Josh Hart's comb. 9th, to fair house. Nothing underlined for week of 22d as yet.

Memorial Hall (Soldiers' Home): Henrietta Chanfrau as Aurora Floyd, and F. S. Chanfrau as Kit, 8th and 9th, to good audiences. The co is first-class.

Indiana.

INDIANAPOLIS.

Park Theatre: The Annie Ward Tiffany comb. held the boards at this popular amusement resort to light business the entire week, presenting a series of emotional dramas, such as The Child-Stealer, East Lynne, Oliver Twist, etc. Miss Tiffany is a forcible emotional actress with few possible equals, but the entire support was weak in the extreme.

Dickson's Grand Opera House: Josh Hart comb. appeared to fair business 8th, 9th and 10th. Frog Opera, by W. S. Daboll, assisted by amateurs, to fair house 12th, and matinee 13th. Mr. Pick Hall, a prominent amateur comedian, made his professional debut as Simple Simon. Mr. Hall possesses talent that must necessarily give him a prominent place among the comedians of the day Mr. Hall has several offers and will adopt the profession. Booked: 15th and 16th, Emma Abbott English Opera co.

KOKOMO.

The Graves-Boniface co. will appear 12th in Soldier's Trust. Laura E. Dainty will give dramatic readings 16th. Tommy E. Ogden and Chris Pantheon of this city joined the Minnie Wallace co. at Chicago 8th. Mr. Ogden will lead the band.

LAFAYETTE.

Anthony & Ellis' Uncle Tom 9th, to large house. Poor show. Coming: Weathersby-Goodwin Froliques 17th; New York Criterion Comedy co. 20th.

Illinois.

QUINCY.

Gus Williams in Our German Senator 6th, to crowded house, standing-room being at a premium. The co. is an excellent one, and the performance gave unbounded satisfaction. The Bertie Benton of Albert Murdoch, Fanny of Kate Blancke, Mrs. Dinkle of Dora Stuart, and Col. Bruce of C. M. Collins, were highly complimented on all sides as being perfect. Haverly's Church Choir Pinafore co. 12th, to packed house. Strakosch Opera co., with Miss Thursby as the principal feature, billed for March. Weathersby-Goodwin Froliques 19th and 20th. Haverly's Georgia Minstrels 25th.

Kentucky.

LOUISVILLE.

Macauley's: The most brilliant engagement of the season, in spite of the inclement weather, was filled this week by the Emma Abbott English Opera co. Last season this co. made a very fair impression, but on this visit they fairly took the town by storm. The business will aggregate more than that of any other star this season. On Monday evening Bohemian Girl was given, and later on the following in their respective order: Paul and Virginia, Faust, Carmen and Romeo and Juliet. The Chimes of Normandy was on for Saturday, but a petition being presented to the management, signed by a number of our best citizens, requesting that Carmen be repeated, The Chimes was laid aside. The honors of the engagement were fairly divided between Miss Abbott and Mrs. Seguin, both pleasing to the letter. 18th, three nights, the Kate Claxton comb. in Two Orphans.

Library Hall: Henry Ward Beecher lectured 13th, to a very large audience.

Knickerbocker: The past week has been one of large business, which was well merited by the really first-class variety show given. Manager Borden presents none but first-class people. "Hams" had better shy this market. Throughout the week the following people were seen in their specialties: Dan Mason, Ada Adair, Charles Banks, Dan Sully, Julia Bennett, Maggie Nichols, Ed Wilson, Charles King, Mollie DeMan, McGill and Ryland and Nellie Gorman. The same show will be given Sunday at Woodland Garden. Opening 14th: Prof. Morris, Virginia Ross, the Peasleys, John and Lea, Della Cooke, Frank Harrington, Nellie Montrose, Dick Cooper, Mlle. Lea and Mullen and Magee; Charles Banks retained.

Metropolitan: Still holding its own and doing a fine business. This week Manager Whallen has given a very spicy entertainment, yet free from all vulgarity. He has gotten into the right road of late by securing talent instead of "beats." During the past week the sprightly and interesting dancing of Tillie Graham, Minnie Wesner and Susie Summerfield has been warmly appreciated. A gentle hint to Mr. Whallen would be to change his entire co. often, instead of keeping them several weeks at a time as heretofore. New faces 15th: Ella Heflin, Cora Vance, Haley and Flynn, George W. Turner and the Forrest Sisters.

Items: Emma Abbott was so delighted with her business in Louisville that she wishes further to remember it; so she purchased a very valuable pup here, and rumor has it that its name will be similar to that of the city from which it came.—Manager Borden left the past week for New York, where he will make arrangements for talent for next season.—Harry Spriggs, formerly stage manager at the Met., is lying very low at the Riverside Hotel in this city, and if his friends wish to keep him while in distress, they may reach him by directing as above.

LEXINGTON.

Opera House: 9th, Ooffy Gooft and comb. performed a "rewritten, rearranged and reconstructed" version (as announced by the management) of Under the Gaslight. A large audience was present, and they bravely held their seats throughout the entire four acts. The piece, as played by them, is merely a vehicle to introduce the specialties (and they are good) of the various members of the co. Sufficient attention to detail in "making up" was sadly missing, as the "doubles" of several members of the co. were quite apparent to the audience. We

fail to see why Phillips prefers being a bad star to a good variety artist. Merriam Sisters (entirely unknown here) gave concert 3d, to small house. Henry Ward Beecher makes his first bow to a Lexington audience 15th. Admission has been raised to $1 to all parts of the house, and seats are going rapidly. The indications are good for a rousing house for Kate Claxton 16th. Emma Leland comb. booked for 18th, 19th and 20th.

Item: Florence Mitchell, the Kentucky actress, who made a successful debut in Louisville as Parthenia and afterward played a short season with John T. Raymond, is a guest of our Mayor's wife, Mrs. C. M. Johnson. She is a painstaking, ambitious actress, and no doubt will meet with the success she deserves. Raymond gives her a benefit in Louisville in May. She will play Laura Hawkins to his Col. Sellers.

Tennessee.

NASHVILLE.

Masonic Theatre: John McCullough 8th, for four nights, and was greeted with "standing-room-only" audiences at each performance. He is ably supported by Fred Warde, John A. Lane and Kate Forsyth. The Weathersby-Goodwin Froliques opened their engagement last night, and gave their side splitting Hobbies to a good audience. Rice's Evangeline 18th, 19th and 20th.

Items: Grand Opera House closed last week.—Our vaudeville will open April 12 at the old Olympic Theatre.

CHATTANOOGA.

We have had hardly anything within the last month in the way of amusements, owing, I suppose, to the lamentable condition of our theatre, which is getting almost uninhabitable. I am glad, however, to note several plans for a new building, one of which will probably be adopted during the coming summer. Barlow, Wilson Primrose and West had the largest house of the season on the 9th. Coming: Frederick Paulding the 19th and 20th.

Arkansas.

LITTLE ROCK.

Grand Opera House: Duprez and Benedict's Minstrels played to full houses 5th and 6th. The attractions for this month are as follows: Rice's Evangeline comb. 12th and 13th; Janauschek 15th, 16th and 17th; Barney Macauley 22d and 23d.

Michigan.

DETROIT.

Whitney's Grand: Maggie Mitchell closed a short season of three performances 13th. This favorite actress has lost none of her attractiveness or drawing powers. The co. is a good one, and satisfaction was given by all. This week Mrs. Laura E. Dainty gives a reading on Monday night, Bradel's German Comedy co. on Tuesday night, and the rest of the week Strakosch's Italian Opera co. The prices are low, $1.50 being highest for reserved seats. Abbott co. same dates at the Detroit. Mapleson's last season, though steep in prices, was a grand success, and Detroiters have their ideas of how Italian Opera should be presented, and will patronize none but the best. I know of nothing more unfortunate than these two trouper being in the city at the same time. Future engagements at this theatre are Jane Coombs, Boston Theatre co. in Drink, Sothern, and Smith's Tourists.

Detroit: Ada Cavendish played her second Detroit engagement the past week. Her efforts were highly appreciated by our theatre-goers, who were prone to ill judge her on her former appearance. S. W. Piercy, her principal support, was excellent, and the co. was a good one throughout. Emma Abbott Opera co. Wednesday, four nights. The operas to be given are, Paul and Virginia, Bohemian Girl, Romeo and Juliet, and Carmen. A repetition of Romeo and Juliet for the Saturday matinee.

Items: No letter from Detroit being in THE MIRROR last week, a word of praise must be given to the two performances of Alice Oates and co. here week before last, which were by far the best of the comic operas given here in years, far surpassing the season of Grau's French Opera. Manager Jack is to be congratulated upon the perfect co. he has in hand, which is the best that Mrs. Oates has ever lead, to my mind.—Manager Kidder has proved so successful in his management of Whitney's this season that he will be found at "his old accustomed place" next year as well.—Lotta is to appear at the Detroit soon.

GRAND RAPIDS.

Powers' Opera House: 8th, Maggie Mitchell in Fanchon, before a large and delighted audience. The support is excellent, and includes William Harris, R. F. McClannin and other well-known professionals. 20th, a play written by C. L. Shattuck, entitled Twelve Years a Slave, will be presented at this house for the benefit of the Irish Relief Relief Fund. I predict a large attendance. 22d, Gus Williams in Our German Senator.

Smith's: Doing a good business this week. The principal attraction is F. H. Cross in Enoch Arden. The olio preceding the play is good and includes Fields and Leslie, Topack, and Moore, Lulu Peak and De Ome and St. Ome.

MUSKEGON.

The Remenyi Concert co. failed to appear 3d. Sprague's Georgias had a good house 6th. Performance a decided improvement over last visit. They had no route fixed for more than three days ahead; probably don't want any one to know where they are. Jane Coombs and co. 16th, in Engaged. Judging from the limited amount of printing furnished, the management is trying Harry Robinson's old plan of "No paper on the wall," with the addition of none anywhere else.

ANN ARBOR.

Remenyi gave a concert in University Hall 11th. He was assisted by the students, and the proceeds go to the University gymnasium.

Wisconsin.

MILWAUKEE.

No attractions for the past week. Gus Williams entertains us next week. 25th, 26th and 27th, the Weathersby-Goodwin Froliques. The following appeared in the Sentinel of 8th:

A PLEASANT ACKNOWLEDGMENT.

Our excellent dramatic caterer, Mr. Marsh, has received the following appreciative note from McKee Rankin. It contains a well-earned acknowledgment of the thoughtful and experienced management of the gentleman to whom Milwaukee is indebted for many favors in his line of business:

MILWAUKEE, March 6.

MY DEAR MR. MARSH:—In bidding you good-bye for possibly some time to come, permit me to sincerely thank you for the admirable manner in which you have produced The Danites. I attribute the liberal patronage we have secured for the past four nights largely to your efforts as a manager, and I assure you that, apart from any worldly interest, both Mrs. Rankin and myself are delighted to see the Opera House in such good hands. We have a particular affection for every inch of its space, for we gave the first dramatic performance on its stage, and it was here that we received our first encouragement in our present position. Good-bye, and good luck.

With kindest regards to Mr. Nunnemacher, I am, yours truly,

ARTHUR MCKEE RANKIN.

BELOIT.

Gus Williams in Our German Senator has been well advertised, and will play to a good house 12th. The advance agent of the Young Apollo Club of New York was in the city to-day making arrangements for the appearance of that troupe shortly.

Iowa.

OTTUMWA.

Berger Family and Sol Smith Russell 8th, to very large audience. They report an immense business, and at Fairfield turned people away. Their popularity throughout this section is unbounded. Mr. Russell speaks with great enthusiasm of the changes they propose to make next season. Haverly's Church Choir Pinafore 15th, and if you will believe it, this will be the first Pinafore party here. Burton Stanley's Juvenile Pinafore co., 17th and 18th. John Dillon 19th, for the first time in an age, and we predict a good big house for our old favorite, for no matter who has been here or is to come, "John" will always draw.

DUBUQUE.

The Foster Fay co., 8th, to fair house, giving fair satisfaction; business good. Nellie Harris', female minstrels, composed of seven members, gave a performance at the Opera House, 9th, to a fair audience of males. Show fair; business good. The following shows are booked: C. L. Davis, 26th, and 27th; Allen's English Concert co., April 1. Haverly's Church Choir Pinafore co., 8th; John McCullough 12th, Bartley Campbell's Galley Slave 13th.

BURLINGTON.

6th, Gus Williams as Our German Senator drew a fair-sized audience. 13th, C. L. Davis, to a good house. We are afraid the Church Choir co. won't draw again with seats at $1 and Pinafore on the boards. Had they billed the Pirates, a full house would greet them. 16th is their date. 23d, Allen's Grand English Opera co. 27th, Haverly's Colored Georgia Minstrels. April 2, Evangeline.

KEOKUK.

Advance agent LeVere for Allen's Grand English Opera co., which is booked for the Opera House 22d, was in town yesterday. The manager of the Opera House has received a telegram stating that Strakosch, with Emma Thursby, will positively be here on the 18th. George C. Boniface and the Graves comb. gave Soldier's Trust to $175 on the 6th.

DAVENPORT.

Burtis' Opera House: Gus Williams in Our German Senator, under John Rickaby's management, pleased a fine house 10th. Support excellent, especially that of Mr. Liston as Judge Spruce. Rial's Uncle Tom's Cabin to-night (12th); large house, show fair. C. L. Davis 16th; Allen's English Opera co. April 13; Haverly's Galley Slave April 14; Jane Coombs has written for dates along about April 10. She will play Engaged.

CEDAR RAPIDS.

Booked: Charles L. Davis 24th. Laura E. Dainty 25th. Haverly's Georgia Minstrels 29th. English Opera 30th.

Missouri.

ST. JOSEPH.

Tootle's Opera House: Agnes Herndon 5th and 6th and matinee, to fair business, in Lady Challoner and A True Woman (or Fate—same thing). I was agreeably surprised, as the lady has greatly improved. 8th, Haverly's Juvenile Pinafore; large house, grand performance, like everything else with which Mr. Haverly is identified. 9th, Big Four Minstrels; good business and immense show. They are justly styled "The Big Four." 10th, Emma Thursby; excellent business and a superb entertainment. Booked: 24th and 25th, Jay Rial's Uncle Tom's Cabin; 29th and 30th, John McCullough; April 7 and 8, C. L. Davis; 9th and 10th, Rice Evangeline co.

Kansas.

LAWRENCE.

The Agnes Herndon troupe 8th, to a moderate house. The play, Lady Challoner, was very well received, and the audience, with few exceptions, say that the star is the rival of Janauschek and Mary Anderson. Billy McAllister's Minstrels and Boston Quartette play here 9th. They are playing to immense houses all over the State, and will receive a cordial welcome from the minstrel-loving public in this city. Haverly's Juvenile Pinafore co. play in Liberty Hall 11th.

TOPEKA.

Opera House: 4th, The Big Four were greeted by a packed house. 8th, McAllister's Minstrels to a fair audience. Show poor. Coming: 11th, Agnes Herndon in Fate. 13th, Strakosch Opera co. Wallack comb. 15th, three nights.

Academy of Music: Riddle's Panorama 10th, four nights and matinee.

Item: The May Folly co., which disbanded here, are reorganizing.

Minnesota.

ST. PAUL.

Opera House: Although the weather was very stormy, yet the testimonial benefit given to Charles Haines of the Opera House, on the 4th, was well attended and proved a success. The Strakosch Grand Concert co. returned 5th, for one night, and the charming cantatrice, Miss Thursby, was greeted by another large and fashionable audience. Miss Thursby and Mr. Strakosch were very much pleased with the excellent reception accorded them. House closed for short time. Charles Forbes' Dramatic co. booked for 19th and 20th. Several combs. are negotiating for dates.

Items: Conley's Varieties playing to fair business. New people expected soon.

Nebraska.

OMAHA.

Academy: 5th, and 6th, and matinee 6th, Haverly's Juveniles gave Pinafore to first-class business. The matinee alone represented about $500. They gave a good show and fully sustained their reputation. The characters of Josephine and Buttercup were exceptionally well sung and acted; the only fault to be found was that Deadeye made himself ratherly aggressively prominent, and distracted the attention of the audience from the play to himself, whenever he was on the stage; but he is such an active little monkey that it's impossible to help laughing at him. The audiences were thoroughly pleased, though, and applause was frequent. 8th, the house was filled by one of the best audiences of the winter, to hear Emma Thursby, the chief attraction of Strakosch's Concert co. She was well received and captured the house at once. To say nothing of her singing, her pleasant, unassuming manner will win her friends anywhere. She sang two solos, and responded to a hearty encore both times with evident willingness. Her last song was a duet with Sig. Ferranti, who does the clown for the company, and who might better be with a minstrel show than where he is. Of the other members of the company, Mr. Branson seemed to please the house, as he was twice recalled. Adamowski's violin playing was fair, but did not awaken any great enthusiasm. The Big Four Minstrels show here 12th and 13th, and Saturday matinee. Uncle Tom's Cabin will be presented sometime next week, but by whom I have not yet learned.

New York.

BROOKLYN.

Notwithstanding the severe snowstorm that prevailed during last Thursday, the auditorium of the Academy of Music was well filled that evening, to listen to the rendition of Aida by Her Majesty's Opera troupe, it being the second night of the Spring season. The cast was assigned as follows: Rhadames, Campanini; Amonastra, Galassi; Ramfis, Behrens; Il Re, Monti; Amneris, Annie Louise Cary; Aida, Alwina Valleria. At a late hour word was sent of the indisposition of Mme. Ambre, who was to have sung the title role. Mlle. Valleria assumed it at a brief notice, without any rehearsal, and scored in it a genuine triumph. On Thursday Marimon will make her second appearance in Brooklyn in Dinorah.

Like all of Gilbert's works, The Pirates of Penzance improve on acquaintance. I now believe that if this work was as free to managers as its predecessor, the music, witticisms and quips of The Pirates of Penzance would have already become as universally well known as those of Pinafore. The Pirates was sung at the Academy of Music every night (excepting Thursday) last week to audiences that were limited in size only by the capacity of the building.

Though the Shaughraun is an old acquaintance in Brooklyn, his advent here at the Park last week in the person of Dion Boucicault, was none the less a welcome and profitable one. Good houses ruled at each performance, and the manner of its presentation elicited general satisfaction. This week the stellar attraction is Mary Anderson, in a round of her best impersonations.

The Banker's Daughter at Haverly's last week, to only fair business. This week The Tourists in a Pullman Car will, without doubt, as during their engagement here last fall, tax the capacity of this house.

ALBANY.

Leland Opera House: Abbey's Park Theatre co., in Bartley Campbell's Fairfax, only did a fair business during the past week; but those who were so fortunate as to attend were delighted with the excellence of the play and co. Although Fairfax is not so powerful a production as My Partner, or the characters so finely drawn, it compares very favorably in point of literary merit with Mr. Campbell's former great effort. Of the co. as a whole too much can not be said in commendation. The Mrs. Marrigold of Agnes Booth was simply a revelation of this lady's great versatility. We had so associated her with her delightful powers as a comedienne in Old Love-Letters and Engaged, that the intenseness and power with which she invested this, her latest, and, to my mind, her greatest, creation, was indeed a pleasant surprise. Her scene at the end of the second act was almost painfully realistic, and she was recalled nightly. Joseph Whiting, Louis Barrett, Mrs. G. H. Gilbert, Sydney Cowell, and little Effie Barrett gave a very efficient support. Perhaps E. F. Knowles was the least satisfactory of the cast, as he failed to invest the role of Edwin Fairfax—which is an admirable one—with the proper degree of feeling and refinement which the part demands. 15th, Charlotte Thompson one week. 22d, John A. Stevens' Unknown comb.

Martin's Opera House: 10th, the Strakosch Opera co. presented Faust to but a meagre house considering the attraction. Maria Litta made her debut here as Margharetta, and was received with a fair degree of favor. She possesses a voice of wonderful sweetness and power in the upper notes, but lacks decision in her middle and lower registers. Signor Lazzarini, as Faust, sang and acted his part admirably. The chorus was large and effective, and on the whole the performance was a success. 15th and 16th, Millard's Photograph Party. 17th and 18th, Josh Hart's comb.

Items: Dr. Clyde comb. will shortly appear at Tweddle Hall.—The Strakosch Opera co. were evidently not familiar with their parts in Faust, as the prompter seemed to play the principal part.—Agnes Booth was presented with a beautiful floral offering during the play on Friday evening.—Contrabandista is to be produced 19th for the benefit of the authors. A large house will result.—Carrie A. Turner, a professional reader of this city, will make her debut on the dramatic stage next month.—H. P. Phelps, author of a new work, "The Players of a Century," a history of the Albany stage, is about to resume the editorship of the Albany Mirror.

BUFFALO.

Academy of Music: Thursday evening, the Mendelssohn Quintette Club of Boston appeared to a fair-sized but very select audience. Josh Hart's comb. was the attraction the last two days of the week. Their short stay in our city was certainly long enough, for it is one of the poorest shows, even of the variety order, that your correspondent has visited in many a day. 15th, for three nights, the McDonough and Fudord comb. in Bliss, with Annie Pixley in the leading role. Balance of week, Hall's Strategists will hold the boards. First three nights of the following week, the old-established favorites, Mr. and Mrs. Florence, are to appear and of course crowded houses will be the order of the day (or nights).

Shelby's Adelphi: Livingstone Brothers and John Murtz, acrobats and horizontal bar performers; Lizzie Ellis, a vocalist of pleasing powers and good voice; Ida Sissons and Louise Stetson in their skipping-rope dance; the McCann Sisters in vocal duets; William Arnold of Arnold Brothers' Minstrels; the German sketch artists, Sol and Julia Aiken; Lou and Billy Nayles, burnt-cork artists; Mason and Wesley in songs and dances, and Fields and Leslie, Irish comedians.

Items: Hartz the Magician has done very good business at the Hall last week, and has concluded to remain with us still another week.—Manager Shelby, with his usual liberality, backed by his co., will give a special performance Wednesday afternoon for the benefit of the sufferers in Ireland.—Joseffy is again announced to give one of his pleasing concerts 23d.—Meech Brothers of the Academy of Music, have made arrangements for the production of Abbey & Hickey's Humpty Dumpty, with the Spanish Students, now running at Booth's Theatre, New York; also with Jarret & Rice for Fun on the Bristol, and with the manager of The Tourists comb.

SYRACUSE.

Wieting Opera House: But one performance was offered during the past week, which was Clinton Hall's Strategist comb., on the 10th. As many new attractions are qilled for the ensuing week, which have not visited us this season, they failed to draw largely. Coming: Josh Hart's Novelty co., 17th, and matinee.

Grand Opera House: Richmond and Von Boyle, in Our Candidate, to average houses. Unfortunately for them we have had a succession of musical-laughter-provoking pieces and comedies. Richmond and Von Boyle are excellent comedians, but the support could be improved. Since Manager Lehenen's advent, the outlook each week seems more attractive than the preceding one. 15th, Abbey's Park Theatre co., in Fairfax; 16th, and 17th, Robson and Crane, in Our Bachelors and Comedy of Errors; 19th, and 20th, Will Gilette in The Professor.

Items: where! oh where! is Prof. Baldwin, the manager, organizer, etc., of the baby Opera co?

KINGSTON.

Sampson Opera House: The Welch-Sampson Variety co. will perform for the benefit of Ireland's suffering poor 17th. Nick Roberts' Humpty Dumpty 19th—their first appearance in this city.

Maxwell Opera House (Saugerties): Les Cloches de Corneville 23d, 24th and 25th by the Austin Freligh Opera co., with the favorite of the Hudson, Libbie Freligh, in the title role. The Welch-Sampson Variety co. (Irish relief) 26th.

Items: Maggie McL. Eager, the little Buttercup of the defunct Newburg Pinafore co., is organizing a Children's Pinafore co. in both Eastern and Western departments of this city. She will present them to the public at Music Hall and Sampson Opera House immediately after Lent.

HORNELLSVILLE.

Shattuck Opera House: 11th, Mitchell's Pleasant Party gave an excellent show to good house; 13th, with matinee. The Lilliputian Opera co. in Jack the Giant-killer and Pocohontas. The singing, especially of Miss Quigley, was fine, and well deserved the hearty applause received. Little people, but strong enough to draw big houses. Our Girls Comedy co. on book for April 1.

BINGHAMTON.

Lester Hall: 8th, Mendelssohn Quintette Club, to good house. The playing of the Quintette was exceptionally good. Miss Carrington's fine singing was the feature of the concert, and she leaves behind a most favorable impression. Nothing booked the coming week.

ONEIDA.

Conroy's: 16th, Carner's comb. give Old Cattaraugus. 22d, Swedish Lady Quartet with Helen Potter's Pleiades.

OSWEGO.

Richmond and Von Boyle in Our Candidate are well billed for 15th. 24th, Denman Thompson as Uncle Josh.

Connecticut.

HARTFORD.

Roberts' Opera House: The entertainments of the past week gave a full variety and should have suited all tastes. On Wednesday Lawrence Barrett presented Yorick's Love to a fair-sized audience. It is an American production, and doubtless the best written tragedy of modern times, and as played by Mr. Barrett and his excellent co. was fully equal in interest to any ever witnessed here. It is the first time Mr. Barrett has ever appeared in this city properly supported, and doubtless the fear of his bringing the usual sticks and dummies accounted for what empty seats there were. On Thursday Neil Burgess played Nasby's dramatization of the Widow Bedott Papers, to a full house. This piece of broad farce is immensely funny from beginning to end, and the Widow as played by Burgess is throughout the central figure. The characters seem at first thought to be overdrawn, and possibly they never would fall together in real life, but as individuals they have their counterparts, and we have many of us known just such busy-body, sharp-tongued, husband-hunting widows, and just such canting, snivelling, proverb-quoting hypocrites as the Elder. George Stoddart as Elder Sniffles, and his wife as Melissa Bedott, give first-class support to the Widow, and make the piece a complete success. As they are this week at Haverly's, you Metropolitans have an opportunity to see and judge for yourselves. On Friday Fanny Davenport gave Pique, with a good cast, and to a good house. This week we have Daly's Arabian Night on Monday; the New National co. on Wednesday, with special attractions, and Buffalo Bill on Thursday.

Allyn Hall: Bunnell's Annex has occupied this hall five afternoons and evenings, doing good business. They open 15th in New Haven.

New National: Business good, performance very fine. The main feature was The French Spy, well rendered by Jennie Hughes, supported by Ed. Lay as Mohammed. Robt. V. Ferguson played Sergeant Duborg very finely, and Press Eldridge made Tony as funny as ever. The olio was very short, the singing and dancing of Belle Clifton being the noticeable feature. Departures: Belle Clifton, to Brooklyn; Bingham, to Springfield; Needham & Kelly, to New York, the balance of co., to Providence, where The French Spy will be produced this week. New People: Lillie and Daisie Belmont, Barlow Bros., Lillie Western, Billy Chace, Charley Yale, Minnie Lawton, Alf. B. Barker. As noticed above, this co. occupy the Opera House on St. Patrick's evening. R. I. Clams will be the afterpiece.

Unity Hall: Jedediah Bassett's Bric-a-Brac Comedy co. are announced for five nights and matinee, and are to give their peculiar Yankee character impersonations. This is a new venture as to location, and we watch the result with considerable interest.

BRIDGEPORT.

Hawes' Opera House: 13th, that grand old Jewish drama, Leah, was played for the first time in this city by Fanny Davenport and co., before a fair audience. In the first and second acts Miss Davenport was not at her best, but in the last two she more than made up for the deficiency. The hatred expressed in her looks while delivering the curse in the fourth act was a masterpiece of acting. As a contrast, when in company with her little namesake, she revokes the curse and calls down blessings upon the man she has vowed vengeance, even the most stoic were moved to tears. 19th, All the Rage; 20th, Arabian Night; 26th and 27th, Ideal Uncle Tom.

St. John Hall: Campbell's Variety; business fair. John Denier's Humpty Dumpty remains the attraction for the present week.

Items: Business at the Opera House under the new management has a very promising outlook.—Mr. Keeler informs me that it is the intention during the coming summer to put up an office which managers and the profession in general can make their headquarters while in our city. The NEW YORK MIRROR will be on file.—Our enterprising newsdealers, Messrs. Fin & Boyle, inform me that the call for THE MIRROR is increasing each week.

NEW HAVEN.

Coe's Opera House: Lawrence Barrett, in Yorick's Love, to a fair audience, which braved a very unpleasant evening to see this popular actor. Neil Burgess in Widow Bedott gave three performances 12th and 13th, to very well pleased but not very large audiences. The 17th is held for a reappearance of Salsbury's Troubadours. All the Rage is to have a first appearance in our city 18th.

Grand Opera House: The Buffalo Bill comb. is booked for the 15th.

WATERBURY.

City Hall: Neil Burgess in Widow Bedott, to big business. The audience was evidently quite happy. Coming: 16th, Fanny Davenport in Divorce; 18th, Salsbury's Troubadours; 20th, Hill's All the Rage comb.

Comique: Good business every night. The following is the co.: Sullivan and Smith, Johnny Ray, Minnie Kerwin, Alice Estelle, Nora Campbell and Ed Heeney.

DANBURY.

Opera House: 9th, Neil Burgess in Widow Bedott; 10th, Fanny Davenport, to one of the largest houses this season. Booked: The Ideal Uncle Tom's Cabin co. 29th; Den Thompson April 5; Barney Macauley 13th; Mme. Rentz and Ladies' Vienna Orchestra 20th.

Rhode Island.

PROVIDENCE.

Opera House: All the Rage party finished their engagement 11th, after four nights of good business. Tony Denier's Humpty Dumpty co. 12th and 13th, and gave their usual excellent entertaintainment to fair business. 15th and 16th, the Hyer Sisters in their version of Uncle Tom's Cabin. This is a benefit given to Ives Post (colored), G. A. R. 17th and 18th, Wednesday matinee, Daly's Arabian Night. The play is highly spoken of, the cast a good one, and much pleasure is anticipated. 19th and 20th, Fanny Davenport and co.—19th, School for Scandal; 20th, matinee, Pique; evening, Leah. 22d, for one week, McKee Rankin's Danites, with W. E. Sheridan as the Parson.

Low's Opera house: Slavin's reconstructed Uncle Tom's Cabin drew light audiences the past week. The co. is a good one and deserved better luck, but Uncle Tom's Cabin is old enough to be laid on the shelf to be rejuvenated——never! 16th and 17th, Buffalo Bill will appear with his co. of Indians, real horses, sharp-shooting, etc. Buffalo Bill at Bay and May Cody are the plays.

Theatre Comique: The special attraction of the week is Jennie Hughes in French Spy, supported by Ed Lay as Mohammed. New for the olio: Two Haleys, Harry Bennett, Kate Montrose, Morgan and Mullen, Tom English, Lou Sandford and Press Eldridge.

WOONSOCKET.

Music Hall: Hill's All the Rage comb., 12th, gave good satisfaction to a fair-sized audience. Barney Macauley, in A Messenger from Jarvis Section, April 5th.

NEWPORT.

Opera House: Coming—16th, Joe Murphy in Kerry Gow; 29th, Bartley Campbell's Galley Slave. Booked: Buffalo Bill.

Massachusetts.

SALEM.

Mechanic Hall: The Little Corinne Opera co. played to $250 the afternoon of the 10th, and before a fair-sized audience in the evening of the same day. The peformance gave satisfaction. John S. Moulton was interested. The following cos. are booked by him: 18th, Haverly's Mastodons; 29th, Bartley Campbell's Galley Slave; 31st, Pirates of Penzance, by the co. which will play it at the Globe Theatre, Boston; April 2, Tony Denier's Pantomime co.; 6th, Boston Museum co.; 14th, Den Thompson.

Items: Manager Moulton will take Tony Denier's party through Maine and New Hampshire and several cities in Massachusetts. He will also have five companies out Fast Day, one each in Salem, Gloucester, Wakefield, Ipswich and Beverly.—S. C. Bennett of this city started a series of Sunday evening concerts at Lyceum Hall, but as he has got an expensive company I am afraid he will not make a financial success. Mr. Bennett never gives a poor performance, but somehow fails to attract remunerative audiences.—Clarence Clifford, Eddie P. Smith and C. C. Strout of John S. Moulton's co. gave two performances at Beverly last week in aid of the Odd Fellows, and "took" immensely.

Sara Barton of this city is studying the soprano role in La Juive, preparatory to its being sung in English at the Boston Theatre in April, under the direction of Charles R. Adams.

HOLYOKE.

During the past week the only attraction was the first appearance in this city this season of Lawrence Barrett in Bulwer's masterpiece, Richelieu, 13th. The house was well filled, nearly 800 seats being reserved on the advance sale. Prominent in the support were Gustavus Levick as De Mauprat, Ellen Cummins as Julie de Mortimer, J. R. Grismer as King Louis and Frederick Bock as De Baradas. Of the star comment is unnecessary. The co. played at Westfield 15th, with Mr. Barrett as Hamlet, to good business. Salsbury's Troubadors will present their sparkling sketch, The Brook, for the second time 19th. Joseph Murphy returns 20th, in Kerry Gow, instead of Shaun Rhue. Both cos. will draw well. Chase Bros., managers of the Holyoke Opera House, play Murphy 19th in Westfield. The Pirates of Penzance, "A" co., applied for April 12, which was already given to the Buffalo Bill comb. Minnie Palmer comb. asked for date early in April. Dates are all filled till last part of April.

GLOUCESTER.

Haverly's Mastodons will draw a packed house 17th, under the local management of J. O. Bradstreet. Hill's All the Rage co. have engaged date of 29th. Hathaway & Pond are booked for April 1, but we are afraid will have to cancel, owing to the engagement of billboards for other parties. John S. Moulton of Salem will bring Tony Denier's Humpty Dumpty co. April 5, and Josh Whitcomb, with Den Thompson's co., April 8. Manager Moulton has been very successful with all his companies here thus far this season, and we predict for these two attractions packed houses. Josh Hart's Novelty co. April 23; Rentz-Santley Novelty co. come April 2.

Items: We wish there were some law in existence whereby the City Clerks might be prohibited from entering into contracts with dramatic people. We have a regular ring of this sort of business in this city, and it has become a decided nuisance.—A Boston daily newspaper has a representative here who insists upon having half-a-dozen "comps" for each entertainment visiting us. We wonder how long managers will put up with this. He should be bounced every time!

FITCHBURG.

The opening sale took place yesterday morning at 9 o'clock, and over $500 were taken for Denman Thompson. All the Rage Arpil 4.

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND N. P. WILLIS.

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND THE ONLY EXCLUSIVELY DRAMATIC NEWSPAPER IN AMERICA.

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BY
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12 Union Square.
G. W. HAMERSLY, Publisher.

NEW YORK, MARCH 20, 1880.

Union Square Theatre.
Proprietor and Manager... A. M. PALMER.

Begins at 8. Over at 10:45.
SATURDAY MATINEE BEGINS AT 1:45.

NINTH
NINTH
AND
LAST WEEK
LAST WEEK
of Mr. Edgar Fawcett's fascinating play,
THE FALSE FRIEND.
THE FALSE FRIEND.
THE FALSE FRIEND.
THE FALSE FRIEND.
THE FALSE FRIEND.
THE FALSE FRIEND.

This play, with its splendid Scenes (the most magnificent ever set upon this stage), and with a cast of characters made from
THE BEST COMPANY IN AMERICA,
THE BEST COMPANY IN AMERICA,
THE BEST COMPANY IN AMERICA,
THE BEST COMPANY IN AMERICA,
THE BEST COMPANY IN AMERICA,
will positively be given for the LAST TIME (for the present), on SATURDAY EVENING, March 20.

LAST WEEK
LAST WEEK
LAST WEEK
LAST WEEK OF THE
LAST WEEK FALSE FRIEND
LAST WEEK
LAST WEEK
LAST WEEK

WEDNESDAY, March 17 (St. Patrick's Day), EXTRA MATINEE for the
BENEFIT OF THE IRISH RELIEF FUND.
SATURDAY, MARCH 20, AT 1:45,
LAST MATINEE
OF
THE FALSE FRIEND.
MONDAY EVENING, MARCH 22,
will be reproduced, after months of preparation, the
GREATEST DRAMA OF THE CENTURY,
and one of the greatest successes of this house,
THE TWO ORPHANS.
THE TWO ORPHANS.
THE TWO ORPHANS.
THE SCENERY
to be used in this production (designed and painted by Richard Marston) is ENTIRELY NEW,
and surpasses in magnitude and beauty even that used in the original production of the play.

THE CAST OF CHARACTERS
embraces the names of Messrs. C. R. Thorne, Jr., John Parselle, J. B. Polk, H. Courtaine, Walden Ramsey, H. F. Daly, T. E. Morris, A. H. Stuart, Frank Losee, W. H. Wilder, Alfred Becks, Lysander Thompson, W. S. Quigley, and Misses Sara Jewett, Maude Harrison, Ida Vernon, Ellie Wilton, Annie Levian, Florence White, Mabel Miller, Mrs. E. J. Phillips, Mrs. Marie Wilkins and Mrs. De Forest

Incidental to the Play, a new Drinking Song and Chorus, written and composed by Mr. H. Tissington.

Sale of Seats for THE TWO ORPHANS commences Wednesday morning, March 17

Standard Theatre.
Broadway and Thirty-third Street.
WILLIAM HENDERSON...Prop'r and Manager.

MONDAY, MARCH 15, 1880.
EVERY EVENING at 8, Wednesday and Saturday matinees at 1:30.
2D MONTH. 7TH AND LAST WEEK.
RICE'S SURPRISE PARTY,
who will appear during the last week of their highly-successful engagement in the following series of delightful entertainments:
WEDNESDAY (St. Patrick's Day) Matinee, Last performance of
ROBINSON CRUSOE, ESQ.,
Preceded by the School Room Scene from BABES IN THE WOOD, for the first time at this theatre by this Company.
WEDNESDAY AND THURSDAY,
By special request, two representations of the latest American success, Messrs. Rice & Childs' Operatic Burlesque,
HI WATHA,
after Longfellow, with its many Novelties, lively Music and superb Scenic Effects.
FRIDAY, SATURDAY MATINEE AND SATURDAY EVENING,
For the 50th, 51st and 52d performance of
RICE'S SURPRISE PARTY,
and farewell to all the favorites, the most amusing Extravaganza,
HORRORS,
with its moving sleep scenes and remarkable attractions.
Monday, March 22, first appearance in New York of MISS ANNIE PIXLEY as M'liss, the Child of the Sierras.

Novelty Theatre.
5th and South 4th Sts., Brooklyn, E. D.

THEALL & WILLIAMS.....Managers.

MONDAY, MARCH 15, 1880.
Every Evening, Wednesday and Saturday Matinees.
COLLIER'S
BANKER'S DAUGHTER COMBINATION
in the great Union Square Theatre success,
THE BANKER'S DAUGHTER.
MONDAY, MARCH 22.
PAT ROONEY COMBINATION

Daly's (New) Theatre.
Broadway and Thirtieth Street.
The only theatre under the management of Mr. Augustin Daly.

Every Night at 8, the Perfection of Comedy Spectacle and Music.
THE
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MATINEES OF THE ROYAL MIDDY,
Every Wednesday and Saturday at 2 o'clock.
*** Seats may be secured a fortnight ahead.

Haverly's 14th Street Theatre.
Corner 14th Street and Sixth Avenue.
J. H. HAVERLY.....Proprietor and Manager.

MONDAY, March 15,
FIRST APPEARANCE IN NEW YORK
OF
MR NEIL BURGESS,
in Petroleum V. Nasby's Farcical Comedy,
WIDOW BEDOTT,
Supported by an excellent Company, with
MR. GEORGE STODDART
AS
ELDER SNIFFLES,
And produced with new Scenery and handsome Appointments, including a real old-fashioned
U. S. MAIL COACH,
DRAWN BY FOUR HORSES.
Matinees Wednesday and Saturday, at 2 p.m.
Box Office open from 8 a. m. to 10 p. m. Seats can be ordered by mail or through the Bell telephone.

Wallack's Theatre.
LESTER WALLACK.....Prop'r and Manager.

Open 7:30. Begins at 8.
For Twelve Nights and Three Matinees Only.
BOUCICAULT AND WALLACK
will appear together in the same Comedy, being the only occasion these artists have ever acted together in this theatre.
Monday, March 15, and every Evening this week, extra Wednesday matinee and regular Saturday matinee, will be presented Boucicault's Comedy, in four acts, entitled,
HOW SHE LOVES HIM,
with new scenery and appointments and an unprecedented cast, including Mr. Dion Boucicault and Mr. Lester Wallack.
Wednesday, March 17, St. Patrick's Day, an extra matinee performance of HOW SHE LOVES HIM, in aid of the Irish Relief Fund.
*** Due notice will be given of the reproduction of Old Heads and Young Hearts.

Niblo's Garden.
E. G. GILMORE.....Lessee and Manager.

THE FAMOUS BOSTON
IDEALS, IDEALS, IDEALS,
including Miss Adelaide Phillips, Miss Adelaide Detchon, Miss Mary Beebe, Mr. Myron Whitney, &c., together with a vast professional chorus, in their magnificent production of
H. M. S. PINAFORE!
Farewell Matinee next Saturday at 2 o'clock.
*** Carriages to be ordered for 10:15.
PRICES.—Admission, 50c.; Reserved Seats, 25c., 50c. or $1 extra.

Booth's Theatre.
Corner 23d Street and Sixth Avenue.
ABBEY & HICKEY.....Lessees.

Last Week but One. Last Week but One.
Crowded and Fashionable Audiences
CONTINUE TO GREET
ABBEY'S HUMPTY DUMPTY
and the only and original
SPANISH STUDENTS.
ABBEY & HICKEY.....Proprietors.
Shouts of Laughter. Thunders of Applause.
Matinees Wednesday and Saturday at 2.

Mayo's Olympic.
FRANK MAYO.....Lessee and Manager.
E. M. GARDINER.....Acting Manager.
MAYO'S OLYMPIC
MAYO'S TICKET-OF-LEAVE OLYMPIC
MAYO'S MAN, OLYMPIC
MAYO'S with OLYMPIC
MAYO'S Mr. FRANK MAYO OLYMPIC
MAYO'S AS OLYMPIC
MAYO'S BOB BRIERLY. OLYMPIC
MAYO'S OLYMPIC
MAYO'S Miss Laura Don OLYMPIC
MAYO'S as OLYMPIC
MAYO'S May Edwards. OLYMPIC
MAYO'S OLYMPIC
MAYO'S In consequence of the OLYMPIC
MAYO'S great preparation neces- OLYMPIC
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MAYO'S postponed to March 22. OLYMPIC

Theatre Comique.
514 Broadway.
HARRIGAN & HART.....Proprietors.
JOHN E. CANNON.....Manager.

MONDAY, MARCH 15,
Every evening and Wednesday and Saturday matinee, Mr. Edward Harrigan's latest issue,
THE MULLIGAN GUARD SURPRISE.
Wednesday, March 17, Grand Matinee for the IRISH RELIEF FUND,

Aberle's New Theatre.
8th Street, bet. Broadway and Fourth Ave.

ROSE GOODALL
in her powerful sensational drama,
THE PRAIRIE FLOWER.
Jackits-Chy's Japanese Troupe and sixteen of the best Variety Stars ever concentrated.

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199 and 101 Bowery, opposite Spring St.
THE LONDON MUSIC HALL OF AMERICA.
OPEN ALL THE YEAR ROUND.
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Strictly first-class VARIETY talent in all branches. None other accepted after first night. Business must be sent in a few days in advance. All aerial artists must have a net.

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THEATRE OPEN ALL THE YEAR ROUND.
Artists wishing one or two weeks, please address as above. Artists of ability and reputation will do well to apply at once for dates.
THOMAS DONALDSON,
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Abbey's Park Theatre.
Broadway and Twenty-second Street.
Lessee and Manager....Mr. HENRY E. ABBEY.

LAST FOUR NIGHTS
of
CHAWLES:
Or, A FOOL AND HIS MONEY.
JAMES LEWIS as CHAWLES.
"Honly one Chawles in this establishment."
Friday, March 19, for eight nights and two matinees, CHAMPAGNE AND OYSTERS. £1 3s. 6d. With nearly the original cast of characters.
Easter Monday. Easter Monday.
LOTTA! LOTTA! LOTTA!
Seats can be ordered by Bell Telephone.

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STEELE MACKAYE.....Manager
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Seventh THE DOUBLE STAGE Week
Seventh and unabated Success of the Week
Seventh reigning Week
Seventh DRAMATIC ATTRACTION, Week
Seventh Week
Seventh HAZEL KIRKE. Week
Seventh HAZEL KIRKE. Week
Seventh HAZEL KIRKE. Week
Seventh Week
Seventh Curtain rises at 8:30 Week
Seventh Matinee Saturday at 2 o'clock. Week
Seventh Intermission between Acts, Week
Seventh forty seconds, eight minutes Week
Seventh and two minutes. Week

Tony Pastor's Theatre.
A Great Increase of Olio Attraction.
MONDAY, MARCH 15. NEW COMPANY.
Return from a tour of the world,
VAL VOSE, Ventriloquist.
The Great 3. The Song and Dance Trio,
The Crimmins Brothers
Sam Holdsworth,
Tenor and Descriptive Singer.
Harry and John Kernell in new Act.
Return of laughter's king,
Billy Sweatnam. Billy Sweatnam.
TONY PASTOR AT HOME.
McCreddie, the musical genius; Lizzie Daly, Mollie Wilson, Lena Tettenborn, Bonnie Runnells and Company in
FUN ON THE BRINY DEEP.
Matinees Tuesday and Friday.

Windsor Theatre.
Bowery, below Canal Street.
JOHN A STEVENS.....Lessee.
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Grand Revival, for One Week Only, on a scale never before attempted in this city.
An entirely new version of
UNCLE TOM'S CABIN,
with MRS. G. C. HOWARD as the great original TOPSY, supported by a company of unusual excellence. The celebrated band of
VIRGINIA JUBILEE SINGERS.
200 COLORED PEOPLE,
Men, women and children, will appear in the grand realistic Plantation Scene, introducing their Hymns, Songs and Dances.
Popular Prices. Popular Prices.
Matinees Wednesday and Saturday.

THE NEW YORK MIRROR is on sale every Wednesday noon at all the principal news stands in this city, and in out-of-town places as soon thereafter as can be reached by mail and express.

The Rise in Paper.

There has been a considerable rise in the price of paper, and Mr. Erastus Brooks of the Express, and Mr. George Jones of the Times—who had better remain at home and prevent the fall of his own paper through the manipulations of Miss Edgaria Montgommery—have gone on to Washington to ask Congress to interfere with the paper market. Simultaneously, announcement is made that the price of the weekly collection of lies, libels, slanders and scandals, edited by Josh Hart and Byrne the Blackguard, will be increased to TEN CENTS, because white paper is so dear! An increase of 100 per cent. in the price of the slander sheet, on account of the rise of a few cents per pound in white paper, is a characteristic piece of financiering and shows that the circulation of that scandalous organ has become so reduced as to cease to be profitable to "the gang." Now, the best possible answer to the fable about the price of paper, in which "the gang" indulges, is that the Herald comes out with its quintuple sheets, as usual, without increasing its price, and that the NEW YORK MIRROR has enlarged its size from eight to twelve pages at the same price at which it started. We do not whine about the price of paper, and neither does the Herald. Established journals do not need to change their prices at every turn of the paper market. If "the gang" would leave out of their sheet only a few of the sickening lies and libels with which they fill it, they might reduce its size and its price to a cent a year, and still make a larger profit out of it than they ever will at ten cents under its present management. Meanwhile, THE MIRROR, faithful to the profession, can always be had, every Wednesday, for Five Cents, and the Herald is not likely to attempt to impose upon the public by any increase.

The Irish Relief Benefits.

This number of THE MIRROR will be in the hands of its New York readers in time for them to attend one of the matinees, on St. Patrick's Day, for the benefit of the Irish Relief Fund, and we hope that they will either go or else buy a ticket to help swell the receipts. Whatever the profession undertakes should be done grandly, and, if the day be fine, we hope to see a grand total of not less than $20,000 handed over to the Fund. The managers and actors have done nobly in organizing these Relief matinees. Most of the managers sacrifice, without a murmur, the proceeds of their regular Wednesday matinees. The actors and the employes give their time and labor to the Fund. It is a splendid charity, and it has been splendidly supported by the profession. Ireland will always owe a debt of gratitude to the ladies and gentlemen who volunteer to help the starving on this anniversary of St. Patrick. We are not disturbed in our endorsement of the Benefit by the considerations which appear to trouble some of our contemporaries. What difference does it make whether some Irishmen prefer to "walk" on St. Patrick's Day? Are we to refuse to help the starving because men who are not starving wish to parade? What difference does it make, either, whether or not St. Peter's pence continue to be sent to Rome? Nobody is asked to give a benefit to the Catholic religion, but to the starving Irish. Another class of objectors say that we have suffering enough at home, and ought to relieve that. Certainly we ought; but we ought to help the sufferers in Ireland also. As soon as the St. Patrick's Day benefit is concluded, arrangements will be made to organize the Actors' Relief Fund, and then such cases as that of Venturoli, the dancer, for whom the generous Tourists have contributed seventy-two dollars through Manager John P. Smith, will be taken care of without drawing upon the purses of individual actors and managers. This week we continue our series of interviews upon this subject, and the profession may rely upon it that, however handsomely they may contribute to the Irish, the public will contribute even more handsomely when the benefits for the Actors' Fund are announced.

The Advantages of Our Exposure.

We are almost daily in the receipt of letters from well-wishers of the NEW YORK MIRROR, advising and requesting us to let that scamp Byrne and Josh Hart drop into oblivion, and no longer to sully our pages with the exposures of their rascalities. It would be only fair to set off against such letters the hundreds of epistles containing thanks, praises and congratulations upon the efforts we have made to rid the profession of its disgraceful connection with these people. But we prefer to reply to our complaining friends directly, without weighing them against the great majority of approvers; and our answer to them is that to be let alone is precisely what such scoundrels want. Let the thief alone, and he picks your pocket. Let the burglar alone, and he robs your house. Let the bravo alone, and he stabs his victims in the back. Silence in regard to themselves and their crimes—silence which will permit them to carry out their vile plans—silence which will allow them to make all the noise they want about the objects of their slander—that is what these villains desire. For a long while the respectable portion of the daily press refused to print their names. The World keeps up this silent system still. But what was the result? The wretches declared it was fear, not contempt, which kept these journals quiet, and went on with their wicked work undisturbed. To have Josh Hart cry: "Sic! Go for him!" and Byrne abuse every member of the profession who would not pay toll to their paper, while everybody else ignored them—that is the paradise for which the bravos of journalism have longed, and from which the NEW YORK MIRROR has driven them with its flaming sword of truth.

Besides this immense advantage of an exposure which frightens off the villains from attempting further crimes, as the policeman's lantern sends the burglar skulking back to his den, there is the further benefit of warning all concerned against the inevitable fate that awaits them if they put themselves in the power of such rogues. For instance, Byrne, who has reduced criminal falsehood to a science, is attempting to seduce people into advertising in or purchasing his paper, by claiming that it has a large capital and important interests, is going to buy expensive presses, and is, altogether, a very flourishing concern. The following bit of truth from the legal records pricks this windbag in a moment:

LOCAL PUBLISHING COMPANY.
STAMFORD, CONN.
Organized under the Joint-Stock Laws of Connecticut, Nov. 13, 1879.
CAPITAL .....$2,500.

Stockholders.	Amount.	No. of Shares.
Josh Hart, and Josh Hart in trust for C. A. Byrne	$2,250	90
Abe H. Hummel	125	5
L. F. Post	125	5
Total	$2,500	100

And this statement, besides letting the wind out of all the boasts and braggadocio of Byrne, does the still greater service of indicating to everybody who has been slandered and libelled by the paper just who is responsible for the libels and slanders. It is enough to make one crack his sides with laughter, or with indignation, to see Josh Hart parading as a "society" journalist and ordering his tool to "Go for him!" and "Go for her!" when any gentleman or lady happens to offend the 90-per cent. proprietor; but there is the truth. The members of the Bar Association will be glad to know who inspires the libels upon Judges and lawyers which Byrne puts into print, and there are the names and their percentages. We are in the receipt of information in regard to each of the shareholders in this slander mill which will be made public in due time, and we have been enabled to trace such of the shares which they have put out of their hands—some to a shoe-dealer on Sixth avenue, others to a very small politician, who professes to oppose Grant while working the paper in favor of him. But the original conspirators are in the toils yet, and not one of them will escape the consequences of their utterances.

There is another advantage not to be overlooked, and that is the opportunity which an exposure gives to those who are wrongly suspected to disclaim all connection with the affairs of the condemned. It is represented to us, by an informant whom we respect, that when Mrs. Sallie Maddox-Hart read in THE MIRROR the account which Byrne had given his wife of the manner in which Josh Hart had disposed of Mrs. Laura LeClaire-Hart, she burst into tears and declared that she had never heard this story before and had no knowledge whatever of any such proceedings upon the part of Josh Hart toward his wife Laura, and would never have consented to them had she known them. We cheerfully publish this statement of Mrs. Sallie Maddox-Hart, and we are inclined to give it the amplest credit. Byrne, who is nothing if not untruthful, may have invented the entire story in order to try to injure his patron, Hart, or Josh Hart himself may have concealed the means by which he accomplished his ends from Mrs. Sallie Maddox-Hart. We are not interested in considering too curiously which of these theories be correct, but it may always be accepted as a fact that the worst is the truest of Byrne and the men behind him. At any rate, we should never think of believing anything that rests upon so flimsy a basis as Byrne's statement to his wife about the wife of Josh Hart, and so we think that Mrs. Sallie Maddox-Hart is in the right when she says that she knew nothing of the intrigues which Byrne reported or fabricated. It is always pleasant to be able to do justice to a lady, and we are sincerely rejoiced to publish this emphatic disavowal on the part of one of the persons mentioned in the interview to which Mrs. Sallie Maddox-Hart refers.

Another advantage of our exposure is the opportunity to assist the victims of these journalistic ruffians. Of these victims Mrs. Laura E. Byrne is the most suffering. She is relieved of the taint of a criminal association, but she is deprived, temporarily, of her property, her good name and of the means of gaining an honorable subsistence. As she stated in court, the assaults which Byrne and his gang are daily making upon her have reduced her almost to madness. She could keep a boarding-house, as she did when she supported Byrne, but she knows that every boarder would be slandered, as the friends who have ventured to visit her have been. She has been offered a partnership in a restaurant, but she knows that everybody who entered it would be "spotted" and libelled by Byrne and "the gang," as even her legal advisers have been. In despair, she has brought a suit for abandonment, which Byrne is constantly postponing by changing his lawyers and by promises to bring a man over from Germany whom he himself swore was dead years ago. It is our friendly advice that this abandonment suit should be at once abandoned. We urge Mr. John D. Townsend, the able lawyer who has it in charge, to relinquish it at once. Mrs. Byrne is in no danger of becoming a charge upon the Commissioners of Charities and Correction. That position is incompatible with her rights as half-owner of Josh Hart's paper, and with the ability she displayed, before her wretched husband hounded her down, in earning $500 a month by literary work and canvassing. The sooner she is relieved from such a position the clearer will be her case before the public. She is not, according to her own statements, an abandoned wife suing for support, but an injured wife seeking the restoration of her property and the punishment of a bigamist. We hope, therefore, that Mr. Townsend will drop that suit. If his client is in need of money for her present expenses she has friends who will advance it, and the entire profession will unite in a benefit for her as soon as the Irish Relief benefits are over. Our leading managers and actors are not at all afraid of Byrne the Blackguard, nor of Josh Hart, nor of anything they can put into print, and there will be such an outpouring of sympathy and assistance, if Mrs. Byrne be really in want, as will convince her that she has no need to appeal to the Commissioners of Charities to protect her from starvation and insure her the right to earn her own livelihood in the city of New York.

An Explanation.

The only authorized agent of Miss Mary Anderson has explained to us that the publication, last week, of an alleged portrait, bearing Miss Anderson's name, on the front page of the scandal sheet, was made without his or Miss Anderson's knowledge, consent or authorization, and was neither ordered nor will be paid for by Miss Anderson or her manager. This is only one instance of the tricks employed by "the gang" to delude

the profession into believing that reputable people are dealing with that organ of libel. They put in pictures and advertisements of reputable professionals gratis as baits for the unwary, in the hope that some other actor or actress will say: "Why, Miss Anderson had her portrait there, and so I ought to have mine." It is the old confidence game of dropping a pocketbook in order to pick up a flat, and it is being played every week with less and less success. The profession has found out its worst enemies, and neither fear nor favor can ever restore "the gang" to the patronage which they have scandalously abused. Miss Mary Anderson's manager has long since refused to recognize "the gang" in any way, and the advertisement which bears her name is as bogus as the picture, which was selected out of old stock to pass as her portrait.

PERSONAL.

PUTNAM.—Little Katie Putnam is delighting the Cubans.

PAT.—Gilmore will let himself loose at the Irish Benefit Concert to-day.

DICKINSON.—Isn't it about time for Anna to break out with a new play or something?

FISK.—Harry Fisk of the Standard is a Benedict. Matinee ladies please take notice.

JORDAN.—Mabel Jordan has resumed the part of Rose Maybloom in the Arabian Night traveling company.

MCCONNELL.—C. H. McConnell of the National Printing Co., Chicago, is in town, stopping at the Westminster.

POST.—The full particulars of the Rhody affair were published in pamphlet form. We will try to obtain a copy for you.

WHEELER.—"Nym Crinkle" is now on the staff of the Graphic. He is also engaged in a newspaper venture at Tarrytown.

WINSTON.—At the Philadelphia Arch tonight (Wednesday) Jeannie Winston will give her 400th performance of Fatimitza.

HOEY.—George Hoey is hard at work on his play, Two Hearts, which will be produced at Wallack's sometime during April.

THORNE.—Mr. and Mrs. Charles R. Thorne, Sr., will celebrate their golden wedding at the Union Square Hotel on Monday next.

HAWK—Harry Hawk will go over to England with Mickey Rankin's Danites combination. He does the Chinaman. The company sails April 1.

DAVENPORT.—There is no truth in the newspaper paragraph that says Blanche Davenport intends giving up opera and adopting the dramatic stage.

NEILSON.—They say that Adelaide Neilson dined with the poet Longfellow a couple of Sundays ago. Did he recite to her his "Psalm of Life" over their coffee and nuts.

FIELD.—Kate Field will give her musical monologue at Chickering Hall next month. Kate never was satisfied unless she had the say, the whole say, and nothing but the say.

JAMES.—We desire a reply from Postmaster James. He says that he is not connected with theatrical affairs. Then why does he appoint a critic? And is he not responsible for what that critic says?

PERDICARIS.—The Greek gentleman has sailed for Tangiers, bearing away with him to his Barbary home some rather unpleasant memories concerning his connection with American theatrical matters.

BAILEY.—The man who used to deluge the columns of the Danbury News with alleged wit at so much a yard, is writing a play for Sol Smith Russell. Who says the American dramatist is not receiving encouragement?

QUEER.—"People's fancies do differ so." The Wedding March which fell utterly flat in New York, did quite well in Philadelphia. Verily, it taketh but little to tickle the fancy of the descendants of the staid William Penn.

REWARD.—A reward of ten cents is offered for any member of the staff of the Times who endorses the author of the "bastard" article. A hole will be bored in the ten cent piece so that it may be worn as a medal, if it is ever claimed.

WILTON.—Miss Ellie Wilton is seriously ill with typhoid pneumonia. Her condition on Monday was very critical. Telegrams are being received daily from all over the country, from friends who hope that she may be spared.

PATTEE.—Mr. C. H. Pattee, our excellent Boston correspondent, is engaged in compiling a history of the Boston stage. Mr. Pattee is an authority on matter theatrical at the Hub, and his extensive knowledge of the subject will no doubt take shape in the production of an interesting and useful work.

PASTOR.—You came near ruining your cause, dear Tony, by writing a letter to the scandal sheet. John P. Smith has saved your protege by his prompt letter to the Herald. Had you written to THE MIRROR the benefit would have been under way by this time.

GOMMY.—This curiosity says that his whole time is spent in study. Nobody needs it more. The latest proof of his study was to assure the Times readers that poor Montague was identified with the part of Sir James Eliott in The Liar. Montague never played the part in this country, and but once, if ever, in England, and was never identified with it in any way. This is only a specimen blunder.

THE WEEK AT THE THEATRES.

The week opened with changes of programme at several of the theatres. How She Loved Him was brought out at Wallack's, with Boucicault and Wallack in the cast; Petroleum V. Nasby's dramatization of the Widow Bedott Papers, with Neil Burgess as the Widder, made a hit at Haverly's; Frank Mayo played Bob Brierly at his theatre, with Miss Don as May Edwards; and the French Opera Company sang Madame Favart successfully. Wednesday afternoon all the theatres, with the exception of Haverly's and the Windsor (which have arranged for special performances on other days), will give entertainments for the benefit of the Irish sufferers, the proceeds to be sent through the channel of the Herald Relief Fund.

How She Loves Him was brought out at Wallack's Monday night, for the first time in several years, with a cast far in advance of any previous one. Boucicault's comedy is not dramatically strong, nor is its comedy interest great, but as a specimen of the author's cleverest and wittiest writing, it commands attention. The occasion was quite remarkable, masmuch as it introduced both Mr. Wallack and Mr. Boucicault, two of the best wearing comedians of the present day, in the same cast. Mr. Wallack appeared as Tom Vacil, and reduplicated his success of four years ago. Mr. Boucicault played the comparatively unimportant role of Diogenes, and did it with a finish in every detail that proclaimed his right to the title of a conscientious and careful artist. John Gilbert, as Sir Richard Hotspur, and everybody else, helped to make the production essentially a powerful one.

The audience was large and fashionable, and it tendered a hearty reception to Messrs. Wallack and Boucicault. The comedy will be kept on for a couple of weeks.

When Francis Miriam Whicher wrote the remarkable "Widow Bedott Papers," a quarter of a century ago, she little dreamed that the book she wrote within the narrow and puritanical confines of a little country town in the northern part of New York would ever fall into the hands of a dramatist. But in these days the writer of plays is no respector of prejudices, religious or otherwise, and without the slightest compunction he would seize upon and dramatize Fox's Book of Martyrs or the creation of the world as narrated in Genesis, if either seemed to his purpose. Petroleum V. Nasby (D. R. Locke,) is the venturesome spirit who caught at the possibilities in Miss Whicher's eccentric feuilleton, and arranged them into a sort of play. This, under the title of Widow Bedott, was presented at Haverly's Theatre, Monday night, before a packed house.

Mr. Locke invites no attention to his youngling on the score of literary worth or dramatic merit. It contains neither. But it is excessively funny. The part of The Widow closely follows the idea contained in the book, embracing the funny sayings and peculiarities that have made the character famous. The other parts are simply introduced to furnish a groundwork to set off the Widow, and there is little or no attempt at the creation of personal interest in the other characters, with the exception of that of Elder Sniffles. The story consists in the schemings and designings of the Widow Bedott, and is altogether one of the funniest conglomerations of nonsensical absurdities ever put on the stage. Its chief fault lies in its extreme length, and the play should be cut and shortened considerably.

The chief credit for the success of the piece is due to the efforts of Neil Burgess, who plays "the heroine," and plays it with an unction and an absence of any approach to vulgarity quite remarkable. It is difficult for a man to play even creditably a woman's part, the principal difficulty lying in the inability of the alleged stronger sex to conceal the attributes of masculinity. This Mr. Burgess happily succeeds in doing, and he makes the part stand clearly out against an inconsequential background. In make up, in action and in speech the eccentric comedian gives a finished and a complete portraiture, probably the ideal pictured by its originator. The quaint conception was received with the most pronounced favor, and Mr. Burgess received several calls before the curtain. George Stoddart played the sanctimonious Elder Sniffles with an excellent appreciation of the rather limited opportunities it afforded him. The scenes with the Widow were very well done. Charles S. Dickson did Fred Harriman, an ungrateful part, very neatly. The remaining people do not deserve special mention, all playing unimportant characters more or less well.

The Widow Bedott will run for three weeks, and no doubt if the heartiness of its reception the first night is any indication, it will meet with excellent business. It is well worth seeing.

Wednesday night last the French Opera company at the Fifth Avenue rendered Les Cloches de Corneville; Thursday, La Belle Helene; Friday, La Grande Duchesse; La Perichole, Saturday night, and Girofle-Girofla in the afternoon. The audiences were large and the artists met with brilliant success. The principals appear to better advantage than they did during their former engagement, and the nightly change of bill lent an attractive variety to the programme of the week. The chorus, although numerically larger, is every way bad, and drill or practice of any degree would not better this lamentable state of affairs, as the material of which it is composed may be set down as something irretrievably inadequate. Angular Angele is the most attractive feature of the fair portion of the company, and, although subordinate to Paola-Marie, nevertheless she is the real attraction of the organization.

The last performances of Edgar Fawcett's play, The False Friend, are being given this week at the Union Square Theatre. The piece has achieved as long a run as was hoped for it by the management, and has altogether been a notable addition to the long list of successes with which the name of this house is inseparably connected. Mr. Palmer announces a revival of the Two Orphans for next Monday night, to be produced with many of the members of the original cast in the distribution of characters, and a lavish expenditure on scenery and costumes. Tissington has composed an original drinking song and other music to be introduced during the action of the drama. The piece, which has stood the test of almost constant repetition everywhere, still has a strong drawing power, and will, with the added benefits of careful preparation and a design on the part of the manager to make the revival a memorable one, duplicate to some degree its former phenomenal success.

At the Fifth Avenue Monday night, Mr. Grau's people sang Madame Favart, Offenbach's pleasing opera. Mlle. Marie made quite a success in the title role, and MM. Mezieres, Jouard and Juteau, a trio of clever actors, awakened considerable interest on the part of the audience. The opera was, in the minor details, well presented, and may be reckoned as one of the most attractive features of their repertoire.

Tuesday night, for the benefit of Mr. Durand, the treasurer of the company, Le Pre Aux Clercs was produced for the first time. Wednesday, for the first time this season, La Marjolaine will be sung.

Sunday night Mr. Grau's company gave a very excellent concert at the Fifth Avenue that was not as largely attended as it should have been. A fair-sized audience was in attendance, however, that seemed delighted with the entertainment. Paola-Marie does not appear advantageously in concert. Deprived of the surroundings of opera bouffe, and shorn of the opportunities contained therein for the display of those little delightfully questionable actions which make her attractive, Mlle. Marie is unequal to the demands of the concert-room. Angular Angele sung with with excellent effect "Taisez vous, Joseph," and for the first time "Ne me Chatouillez Pas." In response to an encore to this latter selection she gave the little trifle, "Bras dessus," with great vivacity. Capoul was in good voice, and sang a selection from Faust, as well as the song, "Les Etoiles," which gives him scope in which to exhibit his somewhat remarkable falsetto singing. Oscar Newell played a couple of piano solos in a jerky and generally unsatisfactory style. His pyrotechnic efforts seemed to find considerable favor from the gallery, however.

Humpty Dumpty has but two weeks longer to run, and although business has not been so large as it was, it is nevertheless profitable, and will doubtless continue so to be during the next fortnight. The olio and vaudeville portion of the entertainment is in itself well worth a visit, and the Spanish Students have lost nothing in attractiveness. Their playing is truly wonderful as well as unique. The success of Humpty Dumpty, at best an experiment in the beginning, has been quite remarkable and particularly encouraging to the management. When the pantomime leaves, Edwin Booth plays his engagement of three weeks, which will be followed by a short season of Adelaide Neilson in a round of her best known characters. It is a tribute to Mr. Abbey's enterprise that he was the lucky one to secure the English actress for her first appearance in New York during her present American tour.

Byron's eccentric comedy, Chawles, which has attained a certain amount of popularity quite unexpected, will continue until Friday night, when it will be withdrawn, and the old Park Theatre success, Champagne and Oysters, substituted. This will be the last production this season by the regular stock company of the theatre, as it will be run until the advent of Lotta the mischievous. There are rumors afloat that the organization will be then permanently disbanded, and that next season the Park, like Mr. Abbey's other establishments, will be devoted to stars and combinations entirely. Chawles is well worth seeing, and as a specimen of a certain class of English comedy demands consideration. Mr. Lewis has not caught at all the possibilities the titular character affords, but his performance is nevertheless a very creditable one.

Mr. Rice's extravaganza company give a varied bill this week, including the best pieces in their repertoire. Robinson Crusoe, Esq., remains on the boards till Wednesday night, in addition to which, and to heighten the attraction, the School Room scene from Babes in the Wood is given. Wednesday Hiawatha will be revived for a couple of nights, to be followed by Horrors, which will close the week and a profitable sojourn at Manager Henderson's pretty house. Next week Annie Pixley comes upon us with the drama, M'liss, the Child of the Sierras—a play which has gained considerable notoriety through the gratuitous advertising of legal injunctions and other pleasant court divertisements.

The Ideal Pinafore company's success at Niblo's has been legitimately a deserved one, and is due wholly to the intrinsic merit of the troupe. The delightful representation can only be enjoyed this week, according to the management's announcement, although what attraction fills up the time before Haverly comes into possession is not told. Haverly will present his famous Mastodon Minstrels again as candidates for public favor. The extensive band has met with the most pronounced recognition everywhere throughout the length and breadth of the land, and they will come back to us further strengthened and enlarged, as well in talent as in numbers.

The bright music, the equally bright dialogue, Catherine Lewis, and the pretty Middies still draw people to see The Royal Middy at Daly's cosey band-box of a theatre. Mr. Daly has been fortunate this season in securing three successive pieces that have hit the popular taste, and brought smiling Fortune into the box-office, where she perches over young John Duff's head. The Royal Middy is doing so well, and indications point to such future prosperity, that there has been no date fixed by the management for its withdrawal.

Tony Pastor's popular house is being well filled at every performance this week by delighted audiences to see his new comic local play, Fun on the [illegible]eep, which is presented by the [illegible]xcellent style. A new sensat[illegible]e [illegible]wever, which is to be [illegible]y. [illegible]ust.,

will necessitate the withdrawal of the latest success. The new engagements for the week constitute an attractive array of variety people, and a fine olio is given. Prominent among the new faces are Val Vose the Ventriloquist, the three Crimmins brothers, Sam Holdsworth, Mollie Wilson, and Lizzie Daly. The Kernells have a new Irish act. Lena Tettenborn and Bonnie Runnells are as pleasing as ever in their respective specialties.

Harrigan and Hart's latest triumph, the Mulligan Guard Surprise, is drawing full houses at the Comique. If the entertainment offered is not of the most refining nature, it is at any rate uproariously funny, and has caught the fancy of the Comique's patrons, which is all that the genial manager, Mr. Cannon, desires, as long as the shekels pour in as they are doing now.

Hazel Kirke, which Mr. Mackaye advertises as the "reigning dramatic triumph," assisted by the flexible stage, continues to attract large audiences to the Madison Square. The intermission between the first and second acts has been reduced to forty seconds. Easter Monday Masks an dFaces will be brought out.

An excellent performance of The Ticket-of-Leave Man was given at Mayo's Monday night, the manager appearing as Bob Brierly, a part that he plays exceedingly well. Laura Don made a good May Edwards, and W. H. Lytell a clever Melter Moss. The play was generally well rendered, and was carefully put on the stage.

J. K. Emmet is playing his second week's engagement at the Grand Opera House to good houses.

PROFESSIONAL DOINGS.

—Miss Emily Bigelow has join the Perley Opera company.

—Manager Sparrow of the Theatre Royal-Montreal, is in town.

—The Go-West party have returned, and are now on the "Square."

—The Rice Surprise Party open at Haverly's (Brooklyn) on Monday.

—There are fifteen clergymen in the State Prisons of the United States.

—Harry Colton has severed his connection with Mayo's Olympic company.

—Jennie Yeamans is the latest soubrette engaged for the All the Rage party.

—John Brougham will soon celebrate the fiftieth anniversary of his professional life.

—Amusement accommodations are so bad in Chattanooga, Tenn., that companies avoid it.

—Elliott Dawn, Prejudice, and Kate Girard will loom up at the Standard, May 24.

—Messrs. Tillotson & Fell are monopolizing the amusement business in Bloomington, Ill.

—Widow Bedott's reception at Haverly's Fourteenth Street Theatre drew a jammed house.

—It is said that Mr. and Mrs. Charles Kendall will come over to our shores next season.

—Augustin Daly's Arabian Night co. returns to New York in a few days—it is said to stay.

—Salsbury's Troubadours will put in a season of four weeks at Daly's during the Summer.

—Peter Ewald of the Standard will wager $1,000 that he is the handsomest doorkeeper in the city.

—My Partner drew about $5,000 from the pockets of the denizens of the Smoky City last week.

—William H. Jones, late stage manager of the New National, Philadelphia, died of lockjaw in that city on the 11th.

—Manager Mishler of the Pennsylvania Circuit proposes to go into the circus business next season on a large scale.

—James W. Collier is ill at the Union Square Hotel. By the way, he has contributed $50 to the Irish Relief Fund.

—Charley Wing goes out in advance of J. B. French's opera company. How does he find time to fill so many engagements?

—Pretty Sadie Martinot, who is a great favorite with the patrons of the Boston Museum, takes a benefit next Saturday night.

—Frank Pilling has left the Pixley-McDonough company, of which he was manager, to join Coup's circus for the tenting season.

—Emma Abbott had a very brilliant season in Louisville last week. It was the most successful engagement played at Macauley's this winter.

—It is said that Brougham's new Oirish dhrama will be brought out at Haverly's Fourteenth street establishment, with a strong cast.

—The game of "Fifteen" is introduced in The Very Merry Mariner, instead of the chess tournament presented in the original Seecadet and the Royal Middy.

—Rose Lisle has been engaged by Tompkins & Hill of Boston for five weeks, to play the leading character in Drink. The company opens in Detroit on the 29th.

—Ed. F. DeNyse has assumed the management of Mr. (late Master) N. S. Wood, and has written a play for him. Mr. DeN. expects to take the road in a few weeks.

—March 15 was an eventful date in Ottumwa, Iowa—Pinafore for the first time. We were of the opinion that not a village had escaped, either in a professional or a "home talent" way.

—From present appearances it looks as if Hazel Kirke at the Madison Square will run into the summer season. The seventh week is announced, and business still continues as large as during the opening nights.

—The performers at the Windsor Theatre this week having already contributed to the Irish Fund, no matinee benefit will be given. But on April 15 John A. Stevens will present Unknown in aid of the fund, and other attractions will be offered.

—Maude Harrison is a very poor substitute for Ellie Wilton in the cast of False Friend. The daily press is very well worked by Joe Howard in the interest of Miss Harrison, but—the theatre-goers cannot see by the lamp that Joseph lights and so industriously trims.

—The Tragedians of Kalamazoo have captured Montreal, where they opened Monday night. Gertie Granville and Gus Bruno made hits. The press unanimously pronounce it an extravagantly funny performance, and the entire troupe the finest of its class.

THE ACTORS' FUND.

A Half Hour's Talk on the Subject With Neil Burgess, the Comedian.

The NEW YORK MIRROR reporter met Mr. Neil Burgess Monday afternoon, and immediately entered into a conversation with him upon the subject of the proposed Actors' Fund.

"We are desirous of obtaining the views of the actors, Mr. Burgess," the reporter said, "as well as those of the managers. Have you given the subject any thought?"

"I have read THE MIRROR'S interviews and editorials on the subject," responded Mr. Burgess, meditatively, "and intended sending you a communication on the matter, but I suppose a little talk will do just as well!"

"Most certainly it would," coincided THE MIRROR representative; "and as there is no time like the present we'll set at it immediately." Mr. Burgess said:

"The readiness of the dramatic profession to respond to all calls upon its generosity is proverbial. There is no great public calamity, no charitable cause whatever that appeals in vain to the pocket and the services of the actor. Why, my dear sir, in our zeal to do for those who have no claim upon us save the claim of common humanity, we forget the unfortunate people in our own profession, who surely should have the first consideration. They are overlooked, and suffered to live in want or misery, and in the march of events we pass over them, and are only reminded of the grim presence of misfortune in our very midst when we are summoned to provide a resting-place for our brother actor."

"What you say, Mr. Burgess, is only too true," said the reporter. "There is much trouble that never comes to the surface until the subject is beyond help."

"What we need is some provision for the living as well as for the dead," went on Mr. Burgess, emphatically. "Why, there are cases of necessity that come to my notice whenever I reach New York. To-day I met a man who required aid, and I gave it to him. 'Charity begins at home' has always been my motto, and a good motto it is, too; one that should impress itself deeply in the thoughts of every man and woman in our profession."

"The Actors' Fund that we are advocating will attain this desideratum, don't you think?" questioned THE MIRROR man.

"It will, most assuredly, if it is carried out, and, to judge from the hearty co-operation the plan appears to meet with on every side, there seems to me no doubt that the Fund will be in active working order a year hence. It is just what we require," continued Mr. Burgess. "It may be applied to the relief of the sick, the aged and the infirm. You have no idea what a number of people there are in our profession, people who have been well and honorably identified with the theatrical business, who really should have our help."

"Have you any ideas of your own to advance with reference to the management of the Fund?" asked the reporter.

"Nothing different from what the gentlemen you have spoken with have already said," answered Mr. Burgess. "I would suggest, however, that the money should be distributed without publicity, for if given otherwise it might be looked upon by the recipient as a species of charity. It is not such though, for a man who has labored long and faithfully has a certain claim upon his fellows. It is so in other callings,—why shouldn't it then be deemed the same in ours? Besides, every actor who gives his services in the cause of the Fund, having helped in his own small way to accumulate it, certainly has a claim upon its benefits when in a position to need them. Everybody cannot be blessed with good fortune, but those that are, who are in a position to do something for their less successful brethren, assuredly will lay the welfare and progress of the Actors' Fund next their hearts, and act accordingly."

"How about yourself, Mr. Burgess?"

"I will give my services for a benefit whenever called upon," replied the gentleman earnestly; "yes, every year, and in any place I may happen to be at the time. If the manager of the theatre in which I may be playing is not willing to give his share of the proceeds—that is, his rent and the other expenses—I should be only too glad to make up the deficiency and remit the gross receipts to the Fund. I would be willing to pay any assessment if it should be arranged to raise means in that manner."

"You are very good-hearted, Mr. Burgess, but I don't think there will ever be any necessity for that, as the money is to be acquired solely through the series of benefits."

"Well, whatever they do, remember I am with the cause heart and soul. By the way, I think the NEW YORK MIRROR deserves the greatest credit for starting the idea, and the thanks of the profession as well," said the comedian heartily.

"THE MIRROR is simply the vehicle to convey the plan of the Fund to the managers and the profession," answered the reporter.

"But that's just what was needed, and I repeat, you merit our warmest thanks," added Mr. Burgess.

"We shall be amply satisfied if the Actors' Fund becomes an established fact," said the scribe.

And here the conversation came to a termination, the comedian leaving to make some last preparation for his first appearance before the New York public as the Widow Bedott, at Haverly's Theatre.

—In Robinson Crusoe, at the Standard, a lady in the cast, whose middle-aged affections have been abundantly tested, is asked her age by one of the characters. She responds mildly, "Fifteen," and instantly the entire company produce boxes of the "13-15-14" puzzle, and become energetically engaged in solving the age conundrum.

—At a benefit given in a new church recently at Antelope, Neb., the performance of a play called The Ten Virgins was interrupted by a fierce fight in one of the aisles between the principal actors, and the congregation joined in before the thing was over. The temple of Vesta was entirely demolished by its gentle occupants. It is said that the trouble was inspired in liquid forms.

—Perley's Merry Makers comprise Josephine Perley, Virginia Dean Pingree, Miss Bigelow, Joseph J. Dowling, Mark Sullivan, Harold Leigh, and Wm. H. Bryant, with Prof. George P. Towle as leader of orchestra. They opened at Stafford Springs, Conn., and have done a fairly successful business ever since. Large houses greeted them at Willimantic and Athol. Their repertoire at present comprises, The Bohemians and Peccadilloes, the former a wild, farcical affair of the Vokes order, and the latter being a really clever three-act comedy.

THE DRAMA IN THE STATES.

[CONTINUED FROM FIFTH PAGE.]

LYNN.

George H. Hammond, an actor of this city, committed suicide March 13, by hanging. Hammond is known to the theatrical profession as George H. Hillman, and the father of two young girls known as the Hillman Sisters. The causes that led to the suicide are not known, although the information is gleaned from his intimate friends that Hammond was very anxious to have his family with him, and it is more than possible that disappointed at his inability to obtain an engagement for his entire family led him to commit the fatal act. Some time last week Hammond obtained an engagement to appear at the Gaiety Theatre in Boston with the Hyers Sisters, but for some unknown reason he failed to meet his engagement, and remained at home. Mr. Hammond was about forty years of age and leaves a wife and three children. He served as a soldier during the late war, and for some time had the management of Music Hall in Lynn.

LOWELL.

Music Hall: Reeves' Park Garden co. have canceled 16th. Coming: Slavin's Uncle Tom 15th to 16th, followed by Lilliputian Opera co.

Huntington Hall: Denman Thompson April 12. All the Rage April 17, instead of March 17, as stated in my last.

TAUNTON.

The Go West comb., under H. J. Sargent, gave a poor show to a fair house 8th. Tony Denier's Humpty Dumpty Troupe gave a fine show to a good house 18th. All the Rage comb. 13th, with every prospect of having a good house. Booked: Den Thompson 16th; Our Photograph Party 18th; and Buffalo Bill 19th.

MILFORD.

Lyceum Hall: Manager Horton of Woonsocket brings Denman Thopson, 17th. The whole lower floor was sold in two hours after opening the box-office. All the Rage comes in April.

Items: A new Opera House, something long needed, is contemplated.

HAVERHILL.

Tony Pastor's Comic Boom, 11th. Good house; fair show. Denman Thompson in Joshua Whitcomb, 12th, great business. Haverly's Mastodons 13th, to fine business. Show very fine. Bartley Campbell's Galley Slave comes 23d. All the Rage April 16.

New Hampshire.

MANCHESTER.

Smyth's Opera House: Signor Bosco, illusionist, pleased large audiences 9th, 10th, 11th. Haverly's Mastodons 12th, to a large audience. Show good. All the Rage billed for April 2d.

Items: Geo. E. Merrill, baritone of the Boston Opera co., and F. W. McAllister of the same troupe, returned home 11th, the company having disbanded after a very unsuccessful trip of two months.

Vermont.

BURLINGTON.

Opera House: After being closed for a week this beautiful house was opened 12th, to present a new organization called The Tragedians of Kalamazoo. They opened to a fair house; or, in other words, a specially good one considering the attraction was entirely unknown. The few names in the cast that were known undoubtedly helped it along, and I should judge $175 was the result. The co. is the best that has ever been to Burlington, and the management wisely billed the town for two performances, and I am sure to-night (13th) will see at least $500 in the house, for the entertainment was very satisfactory, although the piece itself is merely nothing. It lacks comedy situation, but in the hands of such people nothing can drag, and go it did from the start. In some places it went "queer," but it met with screams of laughter. I will not criticise the individual members, because I know you don't want much space used for our city. Suffice it to say there were no weak spots in the cast. The Tragedians are the most versatile crowd I ever saw. Gertie Granville and Gus Bruno made great hits. The entertainment as a whole is destined to be one of the strongest attractions in the business. They start for Montreal Sunday morning to play at the Academy for a week. The Florences come the 19th.

Maine.

PORTLAND.

Theatre: 11th, Denman Thompson, as Joshua Whitcomb, was greeted by an audience which fully tested the capacity of the house. He is still the same quaint old farmer, although, since his last appearance here, the play has been enlarged and improved, so that it would hardly be recognized as the same piece. His support was good, especially the young Englishman of Walter Gale. Too much cannot be said in praise of Julia Wilson's Tot. 12th and 13th, Tony Pastor's Comic Boom in Go West on the Emigrant Car gave a fair variety show. Cronin and Sullivan in their Irish sketches were of course immense. The Rankins sing well and did some very neat dancing. The operatic sketch by Miss Enid Hart and Fred Hallen, entitled Pinafore in Fifteen Minutes, was bright and very well done. The rest of the show was poor. The use of Tony Pastor's name, with that of H. J. Sargent as manager, raised expectations which were not fulfilled, and much disappointment was felt; particularly by those who expected to see Tony himself. Booked: Bartley Campbell's co. in The Galley Slave.

Music Hall: Closed. Booked: 26th, Readings by E. Kidder; 27th, Tony Denier's Humpty Dumpty co.

City Hall: Closed. Booked: Haverly's Mastodons 15th.

BIDDEFORD.

Tony Denier's Humpty Dumpty co. is booked for 23d; Lawrence Barrett April 15.

Item: The NEW YORK MIRROR arrives every Friday night, and is for sale at the news stand of A. L. Jelleson.

New Jersey.

NEWARK.

Grand Opera House: 11th, D'Oyley Carte's London Opera co. gave The Pirates of Penzance to a large and swell audience. Had the weather been more propitious the number might have been almost doubled. A house that not much more than half fills the Grand would be apt to overflow the majority of out-of-town (i. e., New York) theatres. The performance was far more satisfactory than the previous one, it being in all respects similar to those of the Fifth Avenue Theatre, New York. The one flaw appeared to be a lack of physical strength on the part of Miss Roosevelt to do justice to her role, though she is due great credit for her strenuous efforts to fulfill the same satisfactorily. Signor Broccolini created a most favorable impression, and most of the principals were encored in solos. It is expected that the opera will be repeated here after the Boston engagement.

Newark Opera House: 9th, Fanny Davenport in the New Leah, to a large and greatly pleased house. 10th, Rentz-Santley Novelty co. played to good business. 11th, 12th and 13th, W. H. Gillette gave The Professor to medium business. The piece is not without merit, although it greatly needs polishing up. The parts were very fairly rendered, and in one or two instances were above the average. The worst feature of the performance was its decidedly amateurish cast of countenance. Booked: 20th, Josh Hart's Variety comb.; 24th, Messrs. George W. Cal well and William Donaldson, manager and treasurer respectively, take a benefit, when they present Charlotte Thompson in Cousin Helen. It is to be hoped that the sheet will be rapidly and completely filled, as Mr. Caldwell's constant efforts deserve recognition.

Waldmann's: 15th and week, E. T. Stetson in Kentuck, and the following variety specialists: Prof. A. W. Sawyer, the Seamons, T. F. Grant, Lottie Grant, Ashton and Geyer and Tom Maclean.

TRENTON.

Taylor Opera House: The audiences assembled on the 12th and 13th to witness the performance of Dr. Clyde by W. H. Power's fine co. were not particularly large, but that they enjoyed themselves none could doubt after hearing the frequent peals of laughter that filled the house. The co. is a good one and works well together. Two weeks ago I said there were but few shows booked. That edition of THE MIRROR had not been out over three days before there were over a dozen applications for dates, most of which have booked. Nick Roberts' Humpty Dumpty Pantomime 20th. They go from here to the Arch, Philadelphia, 22d, one week; Collier's Banker's Daughter 23d; Charlotte Thompson 26th and 27th; Mrs. Scott-Siddons 30th.

PATERSON.

An Arabian Night to moderate business on 10th; performance excellent. Booked: 20th, Flying Dutchman; 22d and 23d, Chanfrau; 25th, Charlotte Thompson.

JERSEY CITY.

Nothing doing. Nothing done.

Pennsylvania.

PHILADELPHIA.

Walnut: French Flats, which drew good houses last week, has entered upon its second and last week. 22d, The Illuminati.

Park: Second week of Fun on the Bristol to crowded houses. 22d, John T. Raymond.

Arch: Fatinitza scored another success last week. Alice Hosmer being ill, the character of Princess Lydia was filled by another member of the co. The lady will, however, resume her part this week. As seats are being rapidly sold, it is certain to draw crowded houses this week. On Wednesday Jeannie Winston receives a benefit, it being her 400th performance of Fatinitza. 22d, Humpty Dumpty co.

Chestnut: W. E. Sheridan commenced a week's engagement on Monday, and will appear in Louis XI., Richelieu, Wild Oats and Merchant of Venice. He is a great favorite and is certain to make a financial success of this engagement.

Broad: On Monday The Pirates of Penzance entered upon its thirty-sixth representation with another full house.

Wood's. Two Orphans was revived on Monday, and will be given at the matinee and evening performances for the week.

New National: Delehanty and Hengler's comb., together with John N. Murray's Pony Circus and the Great French Davene troupe, opened on Monday to a crowded house, and will remain one week.

Eleventh Street Opera House: Another great bill is offered this week, which will crowd this cosy palace from parquette to dome.

Grand Central: Bobby Newcomb, Sydney Bart, John and James Russell, Campbell and Burk, Essie Robinson, and Vivo Ferrand are the new arrivals. This theatre is doing the best business in the variety line. Miller's: Maud Stanley, Carrie Howard, Edward Werner, The Brennans and George Laible. Alhambra: The Three Ronaldos, Williams and Morton, May Arnott, and Marion Lee. International Comique: Hines and Blossom, Bryant and Saville, Lord and Vanleer, Daisy Remington, Florence Abecco and Harry Clarke.

Items: Haverly's Mastodons appear at the Academy 22d, for one week.—The regular stock season of the Chestnut closed on the 13th. Dates are filled to June for combs.—Frank M. Dealy has resumed charge of the advertising of the Chestnut.—The dispute between Robert Fox and Bennett has been compromised, and Mr. Fox has delivered possession to Mr. Bennett, who intends to remodel the old Standard and make a legitimate theatre out of it.

PITTSBURG.

Opera House: A nightly succession of crowded houses greeted the production of My Partner, the past week. Curiosity attracted a somewhat critical audience on Monday night, ostensibly to fully determine the merits of Bartley's greatest effort, and to become satisfied of the truthfulness of the many encomiums bestowed upon the play by the press both East and West. For you must know, Dear MIRROR, that a good deal of local pride was manifested in these panegyrics, as you are aware that Bartley hails from the Smoky City, and his voyage upon the flood-tide of prosperity is watched by this community with as much interest as a mother watches the voyage through life of an admired son. To say that the piece met with the approbation of the audience would but feebly express the manner in which My Partner was received upon its initial performance. As the strong dramatic situations of the play culminated, and the plot became unwoven, enthusiasm replaced criticism. A prominent writer, in reviewing the performance the next morning, said: "Further and more intimate acquaintance with the play may detect faults which the absorbing interest of its first hearing do not reveal." My Partner is indeed a great play, and there has been nothing produced in this city so far the present season so strongly dramatic and of so much value as a contribution to literature. The members of the co. ably sustained their parts. Of course Aldrich made the hit of the performance. Mordaunt was seen in a new line of business, and the excellence of his characterization of the political Major Britt was quite a surprise to his many admirers in this city. Messrs. Parsloe, Crisp, Billings, Hague and Lennox, and the Misses Goldthwaite, Thorpe and Laurens, all acted their several parts admirably. Much credit is due the Messrs. Ellsler for the handsome manner in which the piece was set. The different scenes exhibited stage pictures the like of which are rarely seen outside of the Metropolis. The receipts for the week's business amounted in round numbers to $5,000.

Library Hall: Nothing of a dramatic nature since my last. 15th, Company "C," Pirates of Penzance, one week.

Williams' Academy: A rather stale, though by no means pecuniarily unprofitable week's business closed 13th. The comicalities of Shay, Thomas and Neery, and the relishable bits of acting of Lucy Clifton, were about the only redeeming features of the performances. The New York Ixion Burlesque co. rather poorly travestied that Thompsonian success. Fostelle's impersonations, unlike good wine, do not improve with age; and Lillie Hall's voluptuousness is marred by her futile attempts to vocalize. This week Hyde & Behman's Volk's Theatre co. from Brooklyn, N. Y.

Diamond Street Varieties: The performances at this house last week were materially weakened on account of several of the parties engaged having failed to show up. Ida Willis, one of the parties above referred to, was remitted by Manager Vierheller the price of a ticket from Toledo to Pittsburg, and now that energetic gentleman is in a quandary as to how he is to become reimbursed. On the whole, business averaged good, and what was left of the show was well received. This week's co. includes Marlowe and McBride, Kitty Morton, May Vernon, Nellie Blanchett, E. C. Smith, Geo. H. Wood, Lillie Weston, Lou Edmunds and Charles Benedict.

Trimble's Standard: Reopening again postponed. McDonald has returned to the city, and now confidentially says the 15th is the day.

Items: W. A. Lavelle, late stage manager of Herne and Belasco's Hearts of Oak comb., is in the city. He says he left that organization on account of internal dissensions. He speakes of organizing a Hearts of Oak co. himself.—Shay, Thomas and Neery of the Academy go to Bradford the present week.—Eugene Schmidt, late leader of the orchestra at Trimble's, goes to Wheeling to accept a similar position at Washington Hall.—A telegram received on last Friday from Manager Gotthold stated that his "co. had been obliged to disband and his heart was broken." Much sympathy is expressed for Mr. Gotthold, as he is very popular in this community, both as an actor and as a gentleman.—The Elks hold a social session to-night (14th).—Bartley Campbell was in the city 12th. He attended the performance of My Partner in the evening, and upon the conclusion of the third act was called before the curtain. He responded, thanked the audience for the reception they had accorded My Partner, and modestly withdrew.—It is stated that Harry Alden's stock of champagne was entirely exhausted owing to the heavy demands made upon it by Bartley and his friends at the conclusion of the evening's entertainment.

WILKESBARRE.

Rentz-Santley Novelty co. 6th, gave a good performance to good house. This was their second appearance this season. Ward's Danites 9th and 10th, to poor business. An Arabian Night 11th, to only a medium house, owing most probably to a severe snowstorm which raged all day. We are promised a return of this most excellent co. early next month, and we predict the hall won't be large enough to hold the people. Booked: Dr. Clyde 17th; Lawrence Barrett 27th; Nick Roberts' Pantomime 31st.

Item: Geo. S. Robinson, stage manager of the Arabian Night comb., is a native of this city, and in consequence thereof received a very warm reception.

ERIE.

Park Opera House: Amusements the past week were very quiet. We were afforded a treat by Gilbert and Sullivan's Co. "C" in Pirates of Penzance, which was produced successfully with the exception of the tenor. Other characters gave good satisfaction, especially the singing of Miss Walsh. Very large business. Booked: Mendelssohn Quintette Club 18th; Minnie Palmer's Boarding-School 20th; Prof. Hartz 29th, 30th and 31st; Mitchell's Pleasant Party changed date from March 15 to April 5.

DANVILLE.

Opera House: The Danites, under the management of James Ward, 13th, to a good house. They gave a very satisfactory entertainment. Miss Wellesley as Billy Piper was immense. The co. disband here and return to their homes (Phila.). They intend to reorganize and run out a new piece, with Miss Wellesley as the attraction. Frank S. Chanfrau (Kit) is putting up some fine paper for 19th. Semoj's Opera co. booked for 20th.

READING.

Academy of Music: 9th, Arabian Night comb., to a large and most delighted house. 11th, return visit of Dr. Clyde, which was greeted with a large and well-pleased audience. 12th and 13th, McEvoy's new Irish entertainment, the Erinopion, for benefit of the Irish Relief Fund, to crowded houses. Booked: 16th, return of Arabian Night comb., for which there are already many seats sold. 23d, Lawrence Barrett in Yorick's Love; 25th, Collier's Banker's Daughter; 30th, F. C. Bangs as Joseph Balsamo. Our Goblins, My Partner and Nick Roberts' Pantomime co. will shortly appear. Manager Mishler will play all these attractions over his circuit.

Item: Manager Mishler is making arrangements to put on the road, in the Spring of 1881, an immense circus, and he will also next season have several traveling hall shows.—Henry Buckley and Floyd Lauman are Manager Mishler's two genial assistants.

EASTON.

Opera House: The Rentz-Santley Novelty co. gave a very enjoyable and unobjectionable performance to a fair-sized but exclusively masculine audience on the 9th. Booked: Dr. Clyde 18th and 19th; Banker's Daughter 24th; Lawrence Barrett 26th, and Nick Roberts' Humpty Dumpty 29th.

MAHANOY CITY.

City Hall: 13th, Howorth's Hibernicon. Osborne co. 19th and 20th; MacEvoy's Erinopion 22d and 23d; Ashton Dramatic co. 25th and 26th.

Items: Manager Howorth gives 10 per cent. of gross receipts, and McEvoy 50 per cent. of first and 25 per cent. of second night, to the Irish Relief Fund.—Annie Irish and Sadie McGill of Howorth's are decided favorites with the people of this region.

WILLIAMSPORT.

Nothing appeared here this week. Saturday night, 13th, An Arabian Night. March 15, The Danites. Mr. Chanfrau in Kit, the Arkansas Traveler, March 18.

POTTSVILLE.

Academy: 15th, Cassidy's Arabian Night, under Manager Mishler.

Maryland.

BALTIMORE.

Academy of Music: Princess Toto has done exceedingly well the past week. Everybody appeared delighted who were fortunate enough to see it. Gilbert's libretto is full of dry humor. In speaking of Mr. Gilbert I must not forget to mention Frederick Clay, the composer. He has shown in this opera of what he is capable. The music is very pretty, and is of the kind to take. Some of the choruses are rather heavy, but this makes it better on account of it being more on the classical order. The cast is good. The co. is better in acting than in singing. The following are among the co.: Leonora Braham, Madeline Lucette, and H. W. Montgomery, Wm. Hamilton, Wm. A. Paul, and O. W. Wren. 31st, Piano recital by Madame Julia Rive-King.

Ford's: Kiralfy Brothers gave us Enchantment, a spectacular play of gorgeous apparel. Of the plot—well, it has none. As it is a play of scenic displays, of it course is merely meant to gladden the eye. The characters are figureheads. The scenery is exceedingly rich, the finest we have been fortunate enough to behold for many a day. The costumes are of an elaborate order; accessories, etc., of the best. Of the cast, Blanche Corelli, as Lady Angeline, was petite and charming; Amy Lee, as Madelon, a fish-seller, was very frisky, and threw into the character a spicy and saucy manner that was really delightful; Herbert Brothers, in acrobatic feats, are decidededly among the best in their line. The premieres of the corps de ballet, Mlles. Eugene Capelini, Caterina Casati, and the secondes, Mlles. Ortori, Aida Canus, and Zallio, are as complete in numbers as they are in the terpsichorean art. Enchantment cannot help having a good run wherever it is produced. This week, John T. Raymon, in Wolfert's Roost. 22d, Pirates of Penzance.

Holliday Street Theatre: "After the storm there is a calm" has been very clearly exemplified at this house for the past week. Last week large houses; this week small ones has been the go. Oliver Doud Byron, although a favorite here, did not succeed in drawing. At one time, his name appearing on the bills was a sure sign of packed houses. The Lenten season must have something to do with the slim attendance. Monday, Tuesday and Wednesday Mr. Byron appeared in Bound to Succeed; remainder of week in Across the Continent. The company are very clever, especially Harry Clifford, who is a good comedian. This week My Partner; 22d, Jarrett & Rice's Fun on the Bristol; 29th, Lawrence Barrett.

New Central Theatre: There is certainly great merit in the variety performance at this house, as is attested by the large audiences nightly assembled. Manager Kernan shows excellent taste in the distribution of the different features of the programme, which last week was fully up to the standard. Irish Assurance headed the list for the week, with George C. Charles as the "hit." Baby Bindley is a musical wonder, and for a mere child of ten years sings and plays with a good deal of accuracy. The inimitable Kelly and Ryan rendered some funny Irish ballads with charming effect. The programme closed with the drama, Italian Padrone, with the Carrolls as the stars. This week, George R. Edeson in A Friend in Need.

Front Street Theatre: Robert Stickney's Imperial Parisian Circus held the boards for the past week. The attractions added were Prof. Andrew Showers and his troupe of dogs and monkeys, and the laughable pantomime, Jack the Giant-Killer, with Robert Stickney, Jr., as Jack. The attendance has only been moderate. This week, closed.

Items: In speaking to Mr. Bolossy Kiralfy about the proposed Actors' Fund, he says that if it is put upon a sound and strong foundation he is ready at all times to do what he can toward sustaining it, and thinks it a capital idea and one worthy of careful consideration.—Arnold Kiralfy will not dance any more this season. After their Chicago engagement the Kiralfys will sail for Europe to make preparations for next season. Round the World in Eighty Days will be given in far better style than ever before; also The Black Venus, the latest Parisian sensation. They intend to open with both in New York first part of next season.—17th, matinee performances at both the Holliday and Central for the benefit of the Irish Relief Fund.

District of Columbia.

WASHINGTON.

National Theatre: Mary Anderson closed her second week 13th. She succeeded in doing what few actresses could do in Washington—that is, appear to full houses at each of fourteen performances given in the midst of Lent. The Saturday matinees were perfect jams. She gave during the week—Romeo and Juliet, Lady of Lyons, Hunchback, Love, Fazio and Ingomar. I think Evadne might have been substituted for one of the above. As Evadne and Bianca Miss Anderson appears at her best, Evadne especially suiting her statuesque style of beauty. Her rendition of the Countess probably stands next to Bianca, and is a fine work of art. The tragic scenes at the close of Romeo and Juliet afford ample scope for the display of her strong powers, and in these she fully atones for any fault which may be found in her rendering of the lighter parts of the role. As Parthenia and Pauline she is fairly successful, and least so as Julia. Her best and most suitable line is found in the heavy plays and tragedies which so delighted the theatregoers of the last generation, while the lighter comedies only serve to present to the public the faults which training of a high order enables the artist to conceal. Her form and bearing are queenly, and her voice is beautifully melodious, though she has not yet learned to use it as one could wish to hear such a lovely voice used. I don't know whether she had a cold or not, but in ordinary conversational passages she was not always audible. Miss Anderson possesses a remarkably fine stage presence and never fails to command the attention of her audience. She has reached at a bound a position that few have succeeded in attaining. She is truly the dramatic wonder of the age, and her genius is of that order which places the point of excellence to which she may attain only within the limit of her education and opportunity. Milnes Levick plays his conception of the part of Master Walter very well; but he should see Selden Irwin's Master Walter just once. I did think some time ago, after having seen Mr. Levick in several different roles, that he couldn't play any thing; then I saw him as Edgar in Lear which is quite the finest thing I ever saw him do. His Huon, in Love, was well done, but would have been better if a trifle more youthfulness had been given to it. Atkins Lawrence has improved very much since his last appearance here, and appeared to good advantage as Romeo, Clifford, Claude, etc., and as Sir Rupert in Love. Oliver Doud Byron this week in Across the Continent. The entire gross receipts of the matinee on Wednesday will be donated by Mr. Byron and Manager Albaugh to the Irish Relief Fund. Louis Aldrich and C. T. Parsloe in My Partner 22d.

Ford's Opera House: Raymond drew good houses the past week with Wolfert's Roost and Colonel Sellers. The latter play was given for Mr. Raymond's benefit on Friday evening, and was well attended, though the night was one of the most disagreeable of the season. May McCauley (announced in the papers as a debutante, though I understand she has played in New York) played Emily Hawkins very nicely. In Wolfert's Roost it seemed a little out of place for old Van Tassel to light his pipe with a lucifer match when that useful and convenient article had not been invented at the time the scenes in the play are supposed to have occurred. This week Kiralfy's Enchantment. Venable's Sacred Concert, when Signor Liberati makes his first appearance before a Washington audience, 21st; Galley Slave 22d.

Theatre Comique: Andy Showers, with his Dog and Monkey Circus, Aubrey and Dashaway, Fred Roberts, Billy Malone and Mabel Gray, J. G. and Nellie Whitfield, and Raymond and Murphy. The co. in Pink Dominos, and Jake Budd in his burlesque on Mesmerism, or Carpenter Outdone. Alf Wallace has assumed the stage management at this place, and Minnie Wallace has been engaged to play leading parts in the dramas.

Items: The second Athenæum Club Concert by the Peabody String Quartette, assisted by Miss Hunt, soprano, and Mme. Annette Falk-Auerbach, pianist, was listened to by a large and well-pleased audience 11th. The third concert will be given 17th, when Mme. Rive-King will be the pianist.—The Fisk Jubilee Singers were at Lincoln Hall 8th, 10th, 11th and 13th, and are to be at Congregational Church 15th and 18th.—The McGibeny family sing at several of our churches this week, then go on the Mishler Circuit for rest of season.—Prof. Carpenter is in his sixth week of Mesmerism at Tallmadge Hall.

Virginia.

RICHMOND.

Theatre: Baird's New Orleans 7th, and 8th, to good houses. Jos. Murphy appeared in Kerry Gow and Shaun Rhue, 11th, 12th, and 13th, and drew fair audiences. Theatre closed until 17th, when Ford's co. opens for two nights, producing Dr. Clyde, and Fun on the Pacific. Week of 29th, Ford's Juvenile Opera co., in Pinafore and The Chimes of Normandy. April 7th, 8th and 9th, Emma Abbott. Week of the 12th, Cindereila by local talent, with E. W. Hoff, late of Ford's Opera co., in the cast. Fanny Davenport and The Pirates of Penzance are coming.

Comique: Prof. and Baby Bindley open 15th. No departures. Business good.

LYNCHBURG.

Opera House: Jos. Murphy 5th, in Kerry Gow; 6th, in Shaun Rhue to fair business. The co. is a very good one, and the plays were well received. Coming: 24th, Baird's New Orleans Minstrels.

West Virginia.

WHEELING.

Opera House: The Kate Claxton co., drew good houses 8th and 9th. Haverly's Colored Minstrels played to a large house 12th. Oliver Doud Byron 31st and April 1st.

Academy of Music: Been drawing good houses all week. Open the coming week with an entire change of programme.

Louisiana.

NEW ORLEANS.

Adelaide Neilson is drawing large audiences at the Grand Opera House, though she disappointed a New Orleans audience on the 8th for the second time. In this instance a heavy rain came up in the afternoon, flooding the street in front of the theatre. A great many came, but the fair Adelaide did not appear. The star opened on Tuesday to a pretty well filled dress circle and parquet, but very few in the upper part of the house. Some four or five years ago this lady was engaged to play an engagement with Ben De Bar, at the St. Charles; but, for some unexplained reason, she skipped the town on the day she was to appear. She is a graceful, pretty woman, and a fair actress, and is well managed, capturing always the newspaper men, who are extravagant in praise of her. Barney Macauley at the Academy of Music opened very large. His business keeps up pretty well, though not as good as Neilson's. Macauley plays Sunday night (14th). Colville's Opera Burlesque co. open at the Academy for two weeks on the 15th. This co. has always played very large engagements in this city. Mr. Bidwell has commenced cleaning out the St. Charles, preparatory to putting it in thorough repair for next season. The Midgets occupy the front of auditorium, drawing large numbers daily. The parquet is floored over, making it a very large and pretty exhibition room. Mr. Bidwell informs me that he has already had several applications from managers of combs. who desire to occupy the St. Charles next season. Its great size and large stage gives it an advantage over all other theatres in the city for spectacle or opera. Macauley and co. go through Texas. Neilson goes West. Hall's Theatre will be closed for a week after Neilson goes. Pirates of Penzance at Hall's in April.

North Carolina.

CHARLOTTE.

John T. Ford's Galley Slave co. returns 16th, at which time they will give us Rosenfeld's Dr. Clyde. Theatricals are dull in Charlotte now, and good cos. can make a very successful stand at the rate of one a week.

South Carolina.

CHARLESTON.

Opera House: Ford's Galley Slave co., 11th, 12th, 13th, to good business. They give a fine entertainment. B. W. P. W. Minstrels 16th. The initia's insure big business. The season is drawing to a close, but good parties make a mistake by not coming South as far as Savannah in April.

Georgia.

ATLANTA.

De Give's: The Weathersby-Goodwin Froliques concluded a successful engagement 6th. Barlow, Wilson, Primrose & West's Minstrels drew a crowded house 11th. The troupe has added several good performers to its list since here last. Frederick Paulding, supported by Frank Lawlor's troupe, will play under the auspices of Y. M. L. A.; 12th, Hamlet; 13th, The Fool's Revenge.

SAVANNAH.

John T. Ford's Dramatic co. played to good business 8th, 9th and 10th. Mr. Ford, the manager, was warmly received by the Ford Amateurs of this city. They left for Charleston, S. C., 11th, 12th and 13th; Augusta, Ga., 14th. Barlow, Wilson, Primrose & West's Minstrels are booked for the 17th.

COLUMBUS.

Barlow, Wilson, Primrose & West's Minstrels are billed for 19th.

Canada.

TORONTO.

Grand Opera House: E. A. McDowell's co. at H. M. S. Parliament was well received,

and held a firm grip on the public during the entire week.

Royal Opera House: Annie Pixley, supported by her excellent co., filled a good week here, receiving continued applause and shouts of laughter. Frank Pilling, the manager of the Pixley co., left at this place to join Coup's Circus. James H. Alliger has become quite popular at the Royal. He will play shortly at Niagara Falls, supported by the Irving Society of that place. Clinton Hall's Strategists co. 15th. It is very probable they will draw a good house. The Holman Opera co. are billed for the 18th, 19th and 20th, in Pinafore.

BROCKVILLE.

Opera House: 8th, Mrs. Scott-Siddons in readings, to a fair house. Holman Opera co., in Pinafore and Chimes of Normandy, 9th and 10th, to small business; performance good. Bandmann presented Merchant of Venice and Hamlet, 12th and 13th, to full houses. He was warmly received, and gave universal satisfaction.

MONTREAL.

Academy closed: Except Thursday, Friday and Saturday, Mrs. Scott-Siddons to crowded houses. Next week Tragedians of Kalamazoo. Theatre Royal closed.

HAMILTON.

Coming: 24th and 25th, The Professor co.; 27th, H. M. S. Parliament, matinee and evening.; 29th, Berger Family and Sol Smith Russell.

THE USHER.

Boucicault's acting in How She Loves Him is a delightful study, that should be seen and appreciated by every actor who is desirous of learning something of his art and who has a spare evening to spend at Wallack's. The character of Diogenes is a comparatively unimportant one, but Mr. Boucicault, without thrusting it unduly forward, surrounds it with the very greatest interest, and polishes it off with the ability belonging only to the true artist. I have not seen anything in a long while that pleased me so much as the comedian's work in this piece. Would that such bits could be seen every day! But they cannot, unfortunately.

I was somewhat amused Saturday night, at the boasts and vauntings of the Uriah-Heap-like New York correspondent of an insignificant Philadelphia programme. He asserted, with a bare-faced assurance quite strange to a being of his notoriously pusillanimous character, that in addition to his somewhat extraordinary labors on the Quaker City house-bill, he is doing editorial work for Byrne the Blackguard. Now, as it happens, Byrne the B.'s sheet, with all its ribaldry and scurrilism, is not and never has been a vehicle for the conveyance of atrocious English and questionable grammar, I don't quite see the truth of my sneaking acquaintance's loud mouthed remark. He has settled low enough mentally no doubt to pimp and pander in the interests of Byrne the Blackguard's disgraceful sheet, but I doubt if he will ever attain sufficient scribbling ability to find a market for his drivelling wares even in that loathsome quarter. Ernest as he undoubtedly is in his milk-livered occupations, he will not if he should infest the earth till the far off judgment day, possess the limited literary acquirements necessary to hold a temporary or a permanent position in Byrne the Blackguard's pest-house.

This youth, by the way, is said to have recently entered upon a mad career of the most horrible dissipation and depravity. Since his name has had a place on his employers' programme, he has been heard to mutter a "D—" of the most extensive and appalling dimensions, when alluding to the unoffending NEW YORK MIRROR; and it is currently reported that he has been seen actually imbibing a pony of weak beer in an uptown saloon! Ought not some kind friend to interfere and inform the young sneak's drab-coated, straight-haired employers in Philadelphia, of their young hireling's desperate doings here? Who will undertake the cruel task?

O LORD! What can be the attraction at Daly's that could induce a young man to secure a seat for every night during the run of The Royal Middy? Yet there he sits, night after night, with his glasses levelled at the the Middies. His place is in the very front row of the orchestra chairs, next the aisle. He is there when the curtain rises; he is there when the curtain falls on the last act. He is a stoic, for he never "smiles" between the acts. The young man has scarcely missed a night since the Middy arrived in port. He has paid the price, and he fears not an injunction.

The illiterate New York correspondent of an obscure Philadelphia weekly is conspicuous from the size his auricular appendages. These protrude through everything he writes. His budget in the Quaker City Miracle last week was a marvel of composition, and was devoted to fulsome praise of a young actress. (The bright youth considers himself an adept at "working the press," and openly boasts that he uses the sheet in question for no other purpose.) With a graceful sweep of his ears, he speaks of the lady as a "young actress of erotic tastes!" Then, as the ears gently droop to his shoulders he informs us that "she has become completely identified with the playing of roysterious viragoes"—whatever these may be. As the ears assumed the position of those of a startled mule, he gravely informs the Quakers that the lady is a "happy compound of celibates!" We thoroughly agree with him, however, when he says that "actresses are occasionally misrepresented by fools." He had stopped sweeping the ceiling with his ears when he wrote that. * * * It is a fact that this illiterate youth levies tribute from more than one young lady in the profession for just this kind of "chatter," and they innocently think that he is furthering their interests by "working the press." The contemptible fellow never approaches MEN, but he is degraded enough to ridicule a woman and exact pay for it. Such scoundrels should be lashed naked through the town.

LEVICK.—Gus Levick made himself generally obnoxious during the few nights last week he played with Edwin Booth. Because of the fear that Mr. McCollum would be assigned better parts than himself, he left the troupe and joined Barrett. Levick should have been born B. C.

BANDMANN AGAIN.

Last Week He Rebukes the Clergy —This Week He Requires their Services.

The following telegrams and letters—the originals of which have been deposited with us preparatory to the suit at law which must naturally be commenced by one or the other of the parties—tell their own story, and a peculiarly sad story it is for professionals.

1. BANDMANN (TORONTO) TO PHIL SIMMONDS (OTTAWA).

Grau's company smashed here. Perhaps Thomas gives their date. Telegraph him and me. BANDMANN.

Bandmann is the alleged tragedian. Phil Simmonds is his advance agent. Thomas is the manager of the Montreal Academy of Music. Grau is the manager of Grau's French Opera company.

2. BANDMANN (TORONTO) TO THOMAS (MONTREAL).

Neither Capoul nor the early stars sang here. Manager missing. BANDMANN.

It is conjectured that the phrase, "early stars," in this telegram is a telegraphic mistake for "other stars." The "manager missing" is supposed to refer to Manager Grau, who had just left Toronto for New York to attend to the business of his opening here.

3. SIMMONDS (OTTAWA) TO THOMAS (MONTREAL).

Grau's company closed season. Can you give me their date. Answer.
PHIL SIMMONDS.

This telegram is evidently the one which Bandmann ordered Simmonds to send to Manager Thomas in No. 1 of this remarkable series, and evidently repeats in a different form the information which Bandmann had telegraphed to him.

4. GRAU (NEW YORK) TO THOMAS (MONTREAL).

If Bandmann has telegraphed my season closed and company disbanded, he willfully utters a deliberate lie to further his own interest. I play with you as contracted.
MAURICE GRAU.

As a matter of fact, Bandmann had not telegraphed "season closed and company disbanded." Phil Simmonds had telegraphed "company closed," acting upon Bandmann's information, "company smashed." Just what Bandmann did telegraph may be seen in his telegrams. Whether or not it amounts to the same thing as "season closed and company disbanded" is a question which must be left to the jury. "Deliberate lie" is a very strong expression.

But be calm! There will be no duel.

5. THOMAS (MONTREAL) TO GRAU (NEW YORK).
MONTREAL, MARCH 8, 1880.

DEAR MR. GRAU:

Your telegram just received. Enclosed please find telegrams from Bandmann and Simmonds, which speak for themselves. I cannot understand how a man can be so mean as to do such things. I, naturally, on receiving the (3) telegrams became uneasy; but, all the same, I doubted the truth of his assertions. After you read the telegrams please return them, as I want to use them if Bandmann should come this way. Yours sincerely,
HENRY THOMAS.

If there be such a crime in Canada—but Canada is now known in the profession as the paradise of criminals, and its law is much mixed—if there be such a crime, we say, as attempting to obtain a week's engagement under false pretences, Manager Thomas may indeed find these telegrams useful if Bandmann should come that way. Certainly, Manager Grau's company is very far from "smashed," as it is singing away—"early singers," Capoul and all—at the Fifth Avenue, and whether Bandmann will be "smashed" or not depends upon what way he comes.

But there will be no duel. The peace will be kept religiously.

Adelaide Fenelon (Cherie.)

The face of Adelaide Fenelon (Cherie) adorns the first page of THE MIRROR this week, a face remembered with pleasure by those who have seen her behind the footlights. From the first we have predicted a brilliant career for this charming young lady, and from the rapid progress she has already made in her profession, our prophecy will doubtless be fulfilled.

During the greater part of the season now passing she has been the principal female support to Ada Cavendish, and judging from the excellent press notices she has received at every point, her work has been of the highest order of excellence. Miss Fenelon (Cherie) played Hero with Miss Cavendish in Much Ado About Nothing; the Lady Betty Noel in Clancarty; and Grace Roseberry in the New Magdalen.

Of her acting in Clancarty, the Cincinnati Commercial remarks: "Miss Adelaide Cherie, in her wonderful portrayal of Lady Betty Noel, should not be forgotten. Rarely on the Cincinnati stage has been seen such a charming piece of acting. It is nature itself, and Miss Cherie may rest assured of a hearty welcome whenever she returns to the Queen City."

In speaking of her playing in The New Magdalen, the leading Memphis paper says: "Miss Adelaide Cherie as Grace Roseberry acquitted herself admirably. She manifested a power in the delineation of the part that entitles her to the reputation of a talented and careful actress."

As Hero she seems to have created only general admiration, and the New York Herald said: "Miss Adelaide Cherie, as Hero, was well contrasted with the character of Beatrice, and as the sentimental heroine of the play, illustrating grace and softness, finely interpreted the meaning of the dramatist."

Miss Fenelon (the lady has concluded to resume her own name and dispense with the one she selected as a nom de theatre) is personally very attractive, possessing magnetism and undoubted talents. With her natural abilities and early advantages, she will certainly attain a very high place in the profession she is diligently following.

NICHOLSON.—Pittsburg Chronicle: "Mr. Paul Nicholson, with a degree of conscientiousness that should make all the 'stars' in the country scramble for his services, instead of registering himself at a hotel, ordering the paper for My Partner to be put up in season, and inventing means to make life endurable during his brief sojourn in the Smoky City, moves about as briskly as though he were not the advance agent of the greatest success of the season—of two seasons, in short—and as though My Partner needed working up just the same as an entertainment that was on its last legs, and limping body at that. One would think a play that brought $16,000 into a Chicago theatre in two weeks would draw with a simple announcement—but some people are never satisfied."

The Story of "Hearts of Oak."

Hearts of Oak was given in San Francisco under the title of Chums, and comes here with the prestige of a California success. The plot, which is sent us for publication, is as follows: A sailor-miller on the Massachusetts coast, Terry Dennison, has brought up from infancy a boy and girl, who, at the time the play opens, have developed into the beauty and strength of manhood and womanhood. The boy, Ruby Darrell, is away on a whaling voyage, and the girl, Chrystal, anxiously awaits his return. Dennison loves the girl, and his secret is known to his old companion, Owen Garroway. The latter sees Chrystal standing on the seashore and looking at the picture of a man. Owen imagines it to be the picture of Terry, and tells the latter that the girl loves him. He avows his passion to her, and she, conceiving it to be her duty to the man who has done everything for her, stifles her affection for Ruby and promises to marry Terry. Just then a storm arises and Ruby's ship is driven upon the coast. While the fisherpeople are on the beach preparing to save the crew, Chrystal drops the picture of which Garroway has spoken to Terry, and the latter finds it. A look shows him that instead of himself it is the likeness of Ruby, and he sees the sacrifice the girl has made. He fires with his own hand the gun that sends the life-line whizzing through the air to the stranded ship, and Ruby is saved.

In the second act Ruby and Chrystal are found together by Terry just after the girl has confessed the former that she loves him, but that they must part and she marry Terry because by his labors he has made them all they are. Terry, in the meantime, perceiving how matters stand, has resolved to release the girl from her pledge, but when on the point of so doing is deterred by the announcement by Ruby that he does not love Chrystal save with the love of a brother for his sister. The boy then goes away; Terry and Chrystal are married, and when Ruby returns, after an absence of two years, he finds that Chrystal has a daughter. The wife and mother soon finds that her love for Ruby, which has never died, is fanned into an unquenchable flame by his presence, and he in turn cannot bear to see her the wife of another. They meet on the seashore, and Ruby avows his love again. Chrystal confesses that he is dearer to her than all else on earth, but commands him to leave the place. He is about to obey when Terry, who has overheard the talk, resolves to end the trouble by going himself. He tells Ruby of the latter determination, and makes him promise if, when five years have elapsed, he has not returned, he (Ruby) will marry Chrystal. Six years pass away, and the report of Terry's death, together with all the crew of the ship in which he sailed, is seemingly confirmed by his absence. Chrystal and Ruby raise a monument to his memory in the churchyard, and the widow finally consents to a marriage with her early love. On the wedding day Terry turns up, old and white-haired, his sight gone. He wanders into the churchyard and is seen there by his little daughter Chrystal, who has been seeking flowers with which to decorate her father's monument, while the wedding proceeds inside the church. She is attracted by the old man and talks with him in her artless way about her life, and gives him the story of her father's death. The newly-married pair, Ruby and Chrystal, leave the church and invite the old man in a spirit of compassion to join in the festivities at their house. He is led thither by his child, but faints when inside the door, and is carried to the house of Garroway where the old friends once more meet. Terry is dying and Ruby is sent for and receives from the old man a parting blessing. Just then Chrystal and her little daughter arrive, bringing delicacies for the sick sailor. Chrystal questions him and learns that he sailed from Marblehead six years before on the vessel that carried her husband. He tells her of that husband's death and of his last wish that his widow should marry Ruby Darrell. With the kiss of his daughter upon his lips Terry Dennison expires.

The piece will be produced at the Fifth Avenue next Monday night, with a good cast and new scenery.

A Bad Case of Mother-in-Law.

[Cincinnati Enquirer.]

There was a little episode that was rather embarrassing to the parties concerned at the box-office of the Grand Opera House the other afternoon. An elderly lady made her appearance there at the time indicated, and asked Tom Hawkins, who was in charge of the office in the absence of Harry Lewis, the genial and gentlemanly ticket-seller, if he knew "when Mrs. Oates would arrive in the city."

"Indeed, I can't tell you," replied Mr. Hawkins; "but I will ask this gentleman," turning to the business manager of the Greek Slave combination. The gentleman thus appealed to was writing in the back office, and came forward to see what was the matter. The instant he caught a full view of the lady he turned as red as a boiled lobster, and came to a full stop as though struck with paralysis, while she blushed like a peony, pursed her lips into a marble-like rigidity, then about faced and started out of the house. "The gentleman" was Tracy Titus, the ex-husband of Alice Oates, and the lady was the mother of the charming opera-bouffist, and, consequently, his ex-mother-in-law.

"PAPER."—In last week's issue we published an article on the origin and progress of wood-cut engraving and printing for theatrical advertising purposes. We described a visit to the Metropolitan Job Office, and mentioned the names of a number of managers who have been prominently engaged by their patronage in advancing this art to its present position. Through some error we neglected the name of manager M. B. Leavitt, who has always been lavish in his expenditure for pictorial printing. He is at present in control of Rentz's Minstrels and the Rentz-Santley Comedy co. To announce the advent of these two companies he uses an immense pictorial stand, which requires the printing of 487 different blocks to complete a single stand. This work is done at the Metropolitan.

HOWLAND.—We are sorry that the excellent musical critic of the Times should have been involved in a discussion with which he had no connection. While everybody knows what his opinion is, the managers of the Rice Party should not have made any public statement without his authority.

The Matinee Benefits.

At Wallack's Mr. Boucicault's four-act comedy, How She Loves Him, will be presented with the full strength of an admirable company.

At Daly's Theatre the Royal Middy will be the feature. This beautiful opera is in full tide of success, and will, no doubt, attract a large audience.

Rice's Surprise Party, at the Standard, will give their pleasant burlesque, Robinson Crusoe, Esq.

The Mulligan Guard's Surprise Party will doubtless surprise the public at the Theatre Comique with some of the handsomest receipts of the day.

Manager Palmer of the Union Square Theatre gives an extra matinee, in which The False Friend will be the attraction.

At the Madison Square Garden, P. S. Gilmore announces three grand concerts by the chorus of 600, a large orchestra and 100 members of an "anvil brigade."

Mary Anderson has generously volunteered to give a benefit at the Brooklyn Park Theatre.

Fritz in Ireland will be represented for the same purpose at the Grand Opera House by Mr. J. K. Emmet, who has tendered his services and that of his company under the auspices of Messrs. Poole & Donnelly.

Frank Mayo of the Olympic Theatre who has daily contributed to this noble cause 10 per cent. of his receipts, will give a special entertainment, in which he will appear in one of his popular roles.

The Madison Square Theatre, under the management of Steele Mackaye, will be thrown open for the performance of the running attraction, Hazel Kirke. It is a play that will amply repay one for attendance.

The San Francisco Minstrels propose to make the afternoon merry with one of the best of their variety entertainments. All the members of the company are enthusiastic in their desire to contribute the largest possible service to the fund.

At Aberle's Theatre the programme of the day will consist of specialties by some of the best variety performers in the city.

A concert will be given in the afternoon and evening at the Atlantic Garden. The musical entertainment there is likely to prove attractive, and as the establishment is a large one the proceeds will be commensurately great.

The Variety Theatres.

Manager Aberle's theatre in Eighth street has been well patronized since Monday night, when Rose Goodall opened in her sensational drama called The Prairie Flower. She sustains two of the leading characters in a satisfactory manner, and is adequately supported by the regular company. The Jack-its-Chy's Japanese troupe and Little All Right are billed in conjunction with Mlle. A. Tinot and her automatons. Virginia Stickney, Frank West and Maggie Weston.

There was a packed house at the London on Monday night, the occasion being the return of the Murphys, Shannon and Mack, and the first production of their new afterpiece, Murphy's Uncle. The sketch does not differ in general construction from those formerly brought out at this house, and is productive of a deal of merriment—which seems to be the principal object aimed at. In the olio, Sheehan and Jones, the three Rankins, Miss Enid Hart, and Fred Hallen, Sellon and Burns, Alice Daly, Charles Redmond and Georgie Blakey, and Carrie Davenport furnish a brilliant programme.

The Volk's Garden programme for the week will be found an exceptionally good one. The new faces Monday night show a disposition on the part of the management to leave nothing undone toward furnishing a first-class show. The company is as follows: McAvoy and Rogers, Idaletta and Wallace, Senor Renart and Mme. D'Omer, Alice Morosco, Charles H. Duncan, Foster and Hughes, Clark and Watson, and Monk Murphy, with the regular stock company, who produce this week the favorite afterpiece, A Devil of a Scrape.

Profound Thought.

[London Truth.]

A manager is not like a publisher who may make up for the ill-success of one book by the success of another. For the time being all his eggs are in one basket. When he decides to withdraw a new play it is not that he is anxious to secure a profit, but to avoid a weekly loss. He cannot afford to pay, night after night, £60 or £70 for the pleasure of offering the public what they decline to buy, hoping against hope that in the end they may take a fancy to his wares. Experience has shown that in ninety-nine cases out of a hundred a piece that is played for the first fortnight to empty benches will never play even to its expenses.

BOOTH.—Edwin Booth played to $8,000 in Boston last week, and the advance sales up to Saturday night aggregated $3,700.

—O. H. Barr and James Hardie will be members of the specially selected company that supports Booth in New York.

—Collier's Banker's Daughter combination will shortly fill an engagement at the Windsor.

—Leavitt's Grand English Opera Burlesque Troupe will open at Haverly's Fourteenth street Theatre, this city, early in the coming season.

—Michael Strogoff, a strong Russian story by Jules Verne, is being dramatized by D'Ennery, and if it proves a success on the French stage will probably be produced here.

—Bartley Campbell's play of Matrimony will not be produced this season at Daly's. The company had a few rehearsals of the piece last week, and then Mr. Daly concluded to keep it for a run next season. The Royal Middy will be succeeded by an adaptation from the German of L'Arronge, by Mr. Daly, entitled The Way We Live.

—Manager Leavitt has already engaged for next season for his new specialty company, which will be under the management of Charles B. Griste, Morris and Fields, Donnelly and Drew, McIntyre and Heath, Thomas and Annie Dayton and the Morello Brothers. The principal features of this company will be brought from England during the Summer by Mr. Leavitt.

Dr. Paul Mendelssohn-Bartholdy, the second son of the famous composer, died on the 16th inst. at Berlin of heart-disease, at the age of thirty-nine. He was an eminent chemist and a member of a large Berlin mercantile firm engaged in the Chinese and Japanese trade. It is anticipated that some unprinted compositions belonging to his celebrated father may now be published, as Dr. Paul Mendelssohn has hitherto refused to have them made pubic owing to his belief that his father considered them immature.

Why He Was Thrashed.

WEST POINT, MISS., March 2, 1880.

EDITOR NEW YORK MIRROR:

DEAR SIR:—We the undersigned members of J. H. Huntley's Dramatic company, season of '79 and '80, have observed a statement in a recent letter of your Chicago correspondent to the effect that an actor by the name of Owen had a dispute with Mr. Huntley over a question of salary, and that Huntley and—to quote—"a couple of his gang set upon him (Owen) and pummeled him beautifully." We desire to set the facts before you briefly. Regarding the matter of salary, we can say that each and every member, Owen included, received their salaries in full, as Mr. Huntley's receipt book will show. The trouble between Huntley and Owen was caused by a public insult offered the former by the latter, for which Mr. Huntley ALONE soundly thrashed and then discharged him. Signed: George B. Berrell, stage manager; C. N. Pendleton, Mrs. Emma Frank, John W. Burton, Mrs. Annie Burton, Louis R. Geisel, Marian Deming, Charles Smith, J. H. Copell, William Layton, H. Osgood and Joseph Frank, business manager.

MUSICAL MENTION.

Verdi is now in Paris superintending the rehearsals of Aida.

Mr. Butterfield has composed an opera entitled The Race for a Wife. The libretto is by Barnard.

Although engaged with the company, Signor Nicolini has not yet appeared in opera with Patti at the Gaite, Paris.

The Max Strakosch Opera company are on the road again. Signor Tagliapietra, the well-known baritone, has joined the troupe.

Mrs. Zelda Seguin of the Emma Abbott troupe has at last attained a prominent position. She now appears as Carmen in Bizet's opera.

Miss Stenhouse, daughter of the San Francisco correspondent of the New York Herald, has made her debut as a concert singer at Salt Lake City.

Adelina Patti had her three dresses for La Traviata made in Vienna. Patti is ambitious of singing the part of Elsa in Lohengrin, to the Parisian public.

Mme. Lablache the favorite contralto of Col. Mapleson's company, will make her residence in New York, and will engage in preparing pupils for the stage.

Franz Remmertz, baritone, will sing with the Glee and Madrigal Society of Elizabeth, N. J., at their next subscription concert, which will take place on April 27.

Jennie Dickerson, contralto, Charles Fritsch, tenor, and the New York Philharmonic Club will assist Miss Barry at her concert in Chickering Hall on April 7.

Franz Rummel, the pianist, is rapidly recovering from his recent severe accident. He will shortly return to Europe. Before his departure he will give a series of recitals in Steinway Hall.

Adolphe Fischer, the 'cellolist, and Max Pinner, the pianist, will give a joint concert at Steinway Hall on Tuesday evening, 30th. Amy Sherwin, soprano, and Richard Arnold, violinist, will be the other attractions.

The Glee Club of the New York Stock Exchange announce their annual concert for the evening of April 3. Adolphe Fischer, the recently arrived violoncello virtuoso, has been engaged as soloist for the occasion.

The adverse reception given to Mme. Albani and Patti at La Scala, Milan, was not due to these artists themselves, but to the management for hiring inferior support, as Signor Aramburo, for instance, as leading tenor.

Patti will close her performances at the Paris Gaite April 20. After that she goes to the Royal Italian Opera, London. The company now supporting Patti are: Mme. Casoglio, soprano, and Mme. Eliza Pozzi, contralto; MM. Nicolini and Signoretti, tenors; Signor Medica, baritone; MM. Jordan and Caracciolo, basses; MM. Vianesi and Bevignani, conductors.

FROM OVER OCEAN.

Wilmot has purchased an original three-act drama by Alfred C. Calmour, and it will probably be shortly seen at the Duke's Theatre.

Messrs. Holt and Wilmot have purchased a new and original opera bouffe, entitled The Derby Day, libretto and music both by Mr. Leopold Jordan.

Mr. E. A. Sothern has forwarded the London Era a check for fifty guineas, on behalf of the widow and children of the late Mr. Egerton, who lost his life in the recent destruction by fire of the Theatre Royal, Dublin.

Joseph Hatton and Charles Dickens, in collaboration, have written a new drama, founded on Edwin Drood, which has been accepted for the Princess'. The principal part will, of course, be sustained by Mr. Charles Warner.

It is stated that the Birmingham "gods" have instituted a system of blackmailing, leading to the great annoyance and discomfiture of the artists engaged at the local theatres. Those who refused to submit—and some, it is said, have actually been stopped in the streets by demands for money—are invariably hissed on making their appearance.

An amusing tale is related of a French lady on her sortie from witnessing the impropriety, in four acts, of MM. Bocage and Hennequin, La Corbeille de Noces, was was heard to exclaim, "I had heard of Boccace (Gallic of Boccaccio) before, but I never imagined his tales were so improper as the one we have witnessed to-night."

Mr. George Grossmith, Jr., after a long cruise on board H. M. S. Pinafore, is about to enjoy a short voyage on the real ocean in one of the Channel steamers. In company with his wife—we have not heard whether "her sisters and her cousins and her aunts" will join them—Mr. Grossmith intends to visit Paris for a pleasure trip before again delighting the public with a new part in Gilbert and Sullivan's Pirates of Penzance. We hear the character is likely to suit Mr. Grossmith to perfection. Meanwhile, we trust the First Lord will not encounter a rough passage across the Channel, for, according to "official" descriptions of his Lordship's career, he did not become the "Ruler of the Queen's Navee" through any long experience of the perils of the deep. As The Pirates of Penzance will have a nautical character also, it is as well for Mr. Grossmith to get an occasional "sniff of the briny," to give his new part the requisite flavor. Mr. Grossmith has made such good use of his "official" position at the Opera Comique that his friends will be glad to hear and see him again on terra firma.

THE CIRCUS IN WINTER.

Remodeling for the Tenting Season—A Glance at Winter Quarters.

[From the Philadelphia Times.]

"Oh, we must remodel; we must remodel. I've have been at this business of making wagons and having charge of the ornamental work for ten years, and I tell you we've got to keep up the novelties. It doesn't do to let 'em run down. See that wagon there? Last season that wagon was red; now it's green. Now this wagon here when it came home was a sea lion's den—had tanks in it. We took 'em out and put this grating in, and it's a monkey wagon now."

Thus spake a little stout man, with an iron grey mustache, brown twinkling eyes, and a general air of enthusiasm for his work as he dropped his plane and drawing knife, and with two or three rules protruding from his coat-pocket led the way to the wagon loft of a stable on Ridge avenue yesterday afternoon.

"Ever been up here when the circus was in winter quarters?" asked the enthusiastic little man. "Yes; once." "Ah, then, maybe you know something about it. But, I tell you, it would take a good while to understand all the ins and outs of the place. Those men you saw in that room mending the harness and bridles—they're the harness-makers. Belong to the circus and go everywhere with it. Then we have the wagon-makers, of whom I have charge, where we're always making, or remodeling, or fitting on ornamental work. Employ about forty men in that department alone—wagon-makers, painters and blacksmiths. There's a wagon I built for them in Australia—New South Wales—when we were there with the circus. And here's a new wagon we're building for the steam calliope. It's an improvement on the other—finer style and more ornamental. You won't know that wagon if you were to see it a month from now. Come this way. Look out for paint. I want you to look at the picture on the side of this wagon. D'ye ever see anything finer than that? All our own work—done by an artist that goes with us everywhere. You see, it's a woman clipping the mane of a lion.

"And here's another picture—that's a 'iena. Look at the expression on his face—ever see anything more natural? Picture represents 'ienas in a graveyard. They in-'abit graveyards, you know. It's a very good picture.

"Here's another, 'Attacked by Indians.' That picture was painted after we made our last trip out West. Went West and South after exhibiting here last season, you know. Got back and went into winter quarters about the 12th of December. Open the season here about the 12th of April. No, there's very little idle time among our people here. When we get in here, after the close of a season, then the work of repairing and remodeling begins. Occupies us all the time till we start out again. You see, you have to do it; I tell you what, we must be changing and remodeling all the time. Come with me up to the stable. Show you the rest of the wagons."

The little man led the way to a long two-story brick structure that covered a great lot of ground. How much ground it was nobody knew. The little man himself appeared to be utterly in the dark in that respect—admirably posted as he was on other things—for when asked about the quantity of space he shrugged his shoulders as though anything else on earth was easier than to answer that question, and said: "Oh, the Lord knows!" The door he entered led into the heart of the great structure where circus wagons of every conceivable description were quartered. They were in various stages of remodeling and repair and workmen were at that moment busy upon them. Some were dismantled and shorn of their ornaments completely, the ornaments themselves taking up no inconsiderable space of the ground floor, as they were here and there scattered loosely about, as though they had been cast off and left to shift for themselves in a cold, heartless world.

In this place sat two young brass lions, looking for all the world as though they had just been orphaned and left without a soul to pity or care for them. There, leaning against a wagon-wheel, stood two amiable-looking brass Ethiopians, whose thick lips were drawn up in a sort of sickly smile, as if they would have it understood that they didn't mind much being thrust out of their living (a large ornamental wagon with a brass elephant on top), while directly opposite them, grinning in a foolish sort of a way, were two small brass Mongolians, looking a little unsteady about the legs, from the fact that they stood on uneven ground, and apparently feeling a little uneasy about the prospect of getting back in their places again.

"All these are being touched up," said the little man; "have to do it every season, with them as well as the wagons themselves. Yes, we make these ornaments, too. Come, I'll show you."

The little man raised a window, and, after a felonious fashion, led the way from the heart of the large building, through a partition, into a small end room. Here one man was found at work. He was a wood-carver, and near him, leaning against the wall, were three or four rude images of women in various attitudes, with smoothly turned arms and a generally idealistic expression of countenance. They were carved out of pine blocks, numbers of which lay in a pile near the carver as yet in their raw state. After these images are smoothed with sand-paper they are ready for the paint and gilding, which converts them into the dazzling golden-hued ornaments which take the eyes of men, boys and children when in all the glory of a street procession.

"You saw the training-room," said the little old man. "The riders, you see, are required to keep up their practice. They've got a regular ring in the other end of the building, where they train every day. Now I'm going to take you up to the work-room, where the women are at work on the clothing. The department is in charge of the wife of one of the proprietors. Come this way."

Up in the second story, in a large partitioned room looking out on Ridge avenue, eight or ten women were busy upon as many different articles. Some were making saddle cloths with numerous small steel buttons like eyelets placed there for effect. The cloth was of black velvet, with gilt fringe and with many different-colored figures worked upon it. Then there were coats for the performers, black velvet coats, with puffed sleeves and red silk trimming and gilt buttons. All around the room were huge stacks of material yet to be worked up. Two or three sewing-machines were in the room, and upon these as many women were busily employed. Others were sewing by hand. One great wagon is set apart, when the circus starts out for the season, for the wardrobes. It is arranged with shelves, and in here all the different articles are placed. In addition to the wagons the circus has ten or twelve passenger cars and upward of sixty flat cars by which they transport the circus, wagons and all, from one place to another, when they are out for the season. All the fine horses are kept in the stables and given a rest during the Winter. The draught horses and ponies are sent out to the country to pasture. The animals are kept in huge, stationary cages in one part of the large brick building. In the centre of the room an immense circular stove is always kept going. This heats the place and keeps the animals comfortable. During the Winter they are fed on beef and horsemeat. The elephants are not to be found in this place, having a house set apart for them on another part of the grounds.

Birth of a Baby Elephant.

A most important event in the zoological world occurred at the stables of Cooper & Bailey, the circus men, at Twenty-third street and Ridge avenue, Philadelphia, on Wednesday morning last. This was nothing more nor less than the birth of a baby elephant. The importance of the affair to the world of science will be realized when it is stated that it is the first instance of the kind that has ever taken place, so far as is known, among these animals in a state of captivity. Heretofore all ideas and theories, written or unwritten, on the subject of propagation among this species of quadruped, duration of the period of gestation and so forth, have been more or less speculative. The one fact that seemed well established was that the female elephant would not bear young in her captive state, although from time to time, both in Europe and America, announcements have gone forth from showmen and others to the effect that they had reason to believe this theory not well founded and expected to be able to disprove it. Nothing ever came of this, however, and the fact remained that the birth of a baby elephant was a thing unknown to natural science outside the animal's native wilds, and the theory above mentioned continued in full force. The event of Wednesday morning upsets everything in this direction, however, and affords occasion for scientists to shift their position and look at the question from a new standpoint.

A queer-looking little black animal, not much larger than a Newfoundland dog, with a very diminutive specimen of a trunk, and with a disposition to run at things blindly like a young colt, fairly describes the appearance of the stranger as it waddled about in the large brick stable known as the elephant house, that eventful morning. The mother, a large black Asiastic elephant, known by the attractive name of Hebe, stood in the centre of the large stable room, with both hind legs chained to two posts. This precaution was absolutely necessary, as will be shown. At the upper end of the stable room, about a dozen yards from Hebe, stood six other large elephants with their heads turned toward her, likewise chained to posts. It was a most exciting scene among these elephants when the birth took place. For months past Hebe, on account of her condition, had been chained on the same spot where she stood yesterday away from the other elephants, the room being always in care of a watchman or keeper at night. This watchman was at his post at half past two o'clock, when the event by which Hebe distinguished herself occurred.

The scene that followed he describes as lively. Instantly all the other elephants set up the most tremendous bellowing ever heard of and threw their trunks about and wheeled around and stood on their hind legs and cavorted and danced in the highest glee, as though they had gone mad. The excitement communicated itself to Hebe and she became almost frantic. With a terrific plunge she broke the chains and ropes which held her, and, grasping up the little baby elephant with her trunk, threw it about twenty yards across the room, letting it fall near a large hot stove—where a fire is always kept burning to keep the place heated—then followed with a mad rush, bellowing and lashing her trunk, as though she would carry everything before her. The keeper fled for his life, and not a moment too soon. Around this stove was a stout railing formed by heavy timber and intended as a protection for the stove in case any of the elephants ever got loose and took it into their heads to be vicious. Against this railing Hebe charged with such effect that she reduced it to kindling wood in short order. Not stopping here she struck the stove and knocked it into the position of the leaning tower of Pisa in an instant and badly smashed the pipe. The keeper meantime had given the alarm, and three or four others coming to his assistance the animal was, after some trouble, secured and chained to the post again. Meantime the other elephants kept up their bellowing and the lashing of their trunks as though they could not make noise enough and never would get through rejoicing. The baby elephant, which at once showed a disposition to make friends with anything or everybody, was piloted back to its mother, where the keepers and others who had now been attracted by the general commotion became at once interested in nursing it. It would run about with its mouth open very much like a young colt. The old elephant would not stand still long enough to suckle it, being constantly swaying and swinging about, so the keepers hit on the happy expedient of procuring a funnel and a rubber tube about a yard in length. Inserting one end of the tube in the baby's mouth they fed it by milking into the funnel at the other end, the little newcomer taking its sustenance with a relish until it declared it could take no more by promptly jerking its mouth away. During all the day it was necessary for two or three keepers to be present to attend to it, their great fear being that it might get entangled in the chains which held its mother to the posts and get crushed. The mother herself is a fine specimen of the Asiatic elephant, being twenty-three years old and very large. The sire is Mandrie, an elephant about the same size as the mother and two years older. The baby is thirty-five inches high and weighs 214 pounds. The period of gestation is put by scientific authorities at twenty months and a half. There will probably be a scientific investigation of the case by Prof. Leidy and others.

—Blanche Corelli (Dora Singer) is the daughter of the famous Czillag Rosa, the Hungarian prima-donna, and, as alleged, of the elder Hermann.

EDWARD EVERETT RICE.

The Impressions Created by an Hour Spent in His Company.

[New York Mirror, June 21, 1879.]

"Come right in," said a pale-faced, auburn-haired young man, with a decidedly intellectual, yet dreamy countenance, and a mouth suggesting firmness of character, as he piloted the way to a charmingly furnished boudoir in the Westminster Hotel, and with not the least indication of ceremony, ushered a representative of THE MIRROR into his apartment. The mantel, the etagere, and the top of the bureau were crowded with the reigning belles of the stage, as they had posed for Sarony, Dana, and Mora, both in and out of character. A pile of music lay upon the centre-table, and a Weber cottage piano occupied a cosey corner near an open window, through which the softest of June zephyrs was faintly humming of woods and flowers and birds and brooks.

The young man, opened the piano and toyed sportively with the keys, while pulling nervously at a fresh lighted cigar.

Presently his fingers ceased to work mechanically over the keyboard, and he began to play a simple theme in a sort of reflective way, almost as as if he were improvising. It was a crystal melody, beautiful in form, delicate and refined—something that caught the ear at once, thrilled you by its sweetness, and surprised by its originality. It was an old theme, too—peculiarly American. As indigenous as the banjo itself, and to an extent recalling that rude implement of music. It was termed a "Song and Dance," as techically known to the stage. But call it what you will, it breathed a melody worthy of Chopin or Gottschalk, clad in exquisitely wrought harmonies. The movement was so picturesque, so delicately shaded, and so clearly illustrated the title, that the patter and shuffle of the feet could be detected in every beat, and as the last chord was touched, you could see the minstrel dancer glide, in his peculiar fashion, off by the first entrance, and you awoke to a sense of having enjoyed a delicious bit of romance, poetically imagined and tenderly described.

The tone-picture was realistic, simple, chaste; moulded in classic form, and as graceful as a gem from the imagination of Chopin—fairest of poet-pianists.

When the writer of this reminiscence sat down beside E. E. Rice, the composer of Evangeline, he knew nothing of his merits as a musician. When the "Song and Dance" was over he felt not merely that "there is a lot of money in him, if somebody knew how to dig it out," but that he had unexpectedly made the acquaintance of a genius—for no amount of mere talent could have lifted the commonplace suggestion of a burlesque act into the realm of poetic fancy to which Mr. Rice had elevated it.

If "the poet is born, not made," so is the musician. Nature must endow the mind with a kindling spark of that sacred fire known as inspiration, or it can never blaze forth, a bright beacon to illumine the world. Some hold that genius is but the power of will; that a man has but to determine that by dint of energetic plodding he will succeed as a painter, or an author, or a dramatist, or an actor—in order to become one or the other. Labor vincit omnia is a very plausible maxim, but no amount of toil will convert mere talent into genius. The characteristic of genius is originality. The inventive or creative faculty is the sure exhibition of genius, while talent simply strives to imitate.

The pleasant surprise at the discovery of Edward E. Rice's rare gift was not a little heightened by the subsequent remark of the man, who played like a master, that he does not read music, and that his "composition" consists in playing his themes to a musical amanuensis who puts down the notes, making minute memoranda of the author's intentions as to orchestration. In this way Mr. Rice has composed three light operas that have given him distinction—Evangeline, Hiawatha and The Little Corsair.

Mr. Rice's education as a musician was limited to a year's lessons on the piano, at the age of eight, during which period he acquired facility in fingering. But having an ear altogether too quick and retentive to render sight-reading necessary to his success as a performer, he let nature have full sway and played "by ear" anything and everything that he heard. Hence, neglecting to cultivate the art of reading and writing music at the outset, he now bequeaths the drudgery of composition to an expert. In this habit he resembles many brilliant editorial "writers," so called, who dictate to phonographers their rapidly formed ideas, to be subsequently revised in the printed proof prior to publication.

Mr. Rice argues that the drudgery of learning to play by note that which he could always execute from memory, would have hampered his remarkable natural abilities. This plain expression is in harmony with his peculiar independence of thought and action, amounting almost to an eccentricity—that reminds one of the idiosyncracies of Edison. The failure to comply with the custom ordained by the professor of the art might indicate an indolent disposition, but for the fact that Mr. Rice is one of the busiest of men—a brain-worker of prodigious energy.

At times he directs his own orchestra, and in that capacity he displays all the cultivation of a practical chef, wielding the baton with nerve, and claiming full submission to his rulings in tempi and dynamics. Woe betide the unpretending "sub" who, unannounced, takes his seat in the orchestra during a performance of the Rice Surprise Party or the Evangeline combination. If he is an unskillful blower of brass or wood, or an amateur scraper of catgut, he is sure to suffer for his temerity in attempting to fill a vacancy too large for his impoverished attainments.

It should not be inferred that the "Song and Dance" was the extent of the improvised concert at Mr. Rice's room in the Westminster. Two hours slipped unconsciously by, while number after number from the young American composer's operas were played by him, and the rapid succession of waltzes, romanzas, arias and concerted pieces served only to demonstrate the accuracy of the judgment formed upon hearing the first of this most remarkable and interesting series. Such a marvelous flow of musical thought, exquisite in sentiment and fragrant with the very flower of poetic fancy! Memory can but recall the pleasures of that seance, while the reluctant pen fails to assist in conveying an adequate idea of the merits of this essentially national music; for Mr. Rice is as truly American in his treatment of a musical theme as are our writers in their modes of journalistic expression. New York has only to enjoy the performance of The Little Corsair and Hiawatha (already successfully given in Boston) to realize the fact that the composer of the light and pretty melodies of Evangeline has cast off leading strings and boldly enters the ranks beside Offenbach, Suppe and Sullivan.

Evangeline resulted from witnessing an unsatisfactory performance by the old Lydia Thompson troupe (old troupe, not old Lydia). Rice suggested to his subsequent librettist, J. Cheever Goodwin, that they should concoct a burlesque diversion to which an entire family might be taken, in lieu of the imported entertainment at which only the black sheep from every fold were expected.

Mr. Rice has labored zealously to weed the garden of burletta and extravaganza of vulgarity and every objectionable feature.

Here is where his American head is level. While French opera bouffe is nominally discountenanced by respectable society, the harmless gaiety and jollity of the domestic musical drama of the same species flourishes under the special patronage of the better class of the community.

Much may be expected of the energetic worker who at thirty has revolutionized a department of the stage, and put his salient melodies on a million pianos in less than five years.

Intellectual Acting.

George Henry Lewes, in his most admirable little book, "Actors and the Art of Acting," very justly remarks that a superb actor may be a man of very small intellectual power.

There is a cant of criticism which talks of actors creating parts; but in actual fact an actor is the impersonator of characters, the lines of which are laid down by an author. The chief requisites for an actor are, a good physique, miming power, and a lively imagination.

In stating these obvious truisms, we are only trying to dispel a popular error which too often credits actors with originating effects entirely due to the author. Great parts make great actors, and no good actor makes an effect until he plays a great part. By studying clever parts he develops his intelligence, and so is enabled to display those natural powers which constitute the temperament of an actor.

Actors, like poets, are born, not made; for though no man can be an actor without experience in his art, no man was ever taught acting by precept alone.

It is experience in a real theatre that makes an actor—i. e., a theatre in which responsibility accompanies performance. Amateurs acting before friends never get the full weight of responsibility on their shoulders.

The actor's art must be acquired, for to exercise freely the means of his art he requires full confidence and individual resource, and these can only be gained by practical experience in struggling with difficulties. It is generally years before a working actor discovers the exact line of business in which he is most at home. Intellect is a great advantage to an actor, but it is not a fundamental necessity. After an artist has learned to control and properly reserve the mechanical processes of his art, then he can idealize and refine by intellectual exercise.

But though acting is the result of the exercise of imagination, not intellect, still the possession of intellect is a great advantage to the actor, and makes a finished artist. Too often actors are lamentably ignorant in all matters outside of their profession, and have but a poor acquaintance with collateral branches of art. Charles Mathews and Henry Compton were examples of cultured artists.

To read the recently published memoir of the last-named artist shows us what the art of acting really is when earnestly pursued, and that a good, serviceable actor is not only an intellectual being, but also a being thoroughly healthy, morally and physically.

But modern actors of the new school have, unfortunately, too little encouragement to do their best. The weakness of the popular dramatists, and the vicious system of interminable "runs" applied to spectacular plays and fashionable comedies, are enervating in the extreme.

Charles Warner found his opportunity when the great part of Coupeau came to his hand, answering his requirements. Would he have got this chance had he continued his parrot-like work in certain comedies of the day?

If we were asked to name the two intellectual actors of the day we should say Henry Irving and Hermann Vezin. Henry Irving "takes" the best, because he is the more passionate and picturesque; but Hermann Vezin is the more finished artist. Such actors are not the product of academies nor of long runs.

One of the Old Stock.

Mrs. Mary Chapman, widow of the late George Chapman, died at San Francisco, March 1. How the announcement brings the old days back when the Chapmans were stars in California, and when the performance of a tragedy was a comedy and a comedy was killing. The first little theatre in Marysville was crowded nightly for a whole Winter under the management of the Chapman Family, and this lady, who has just died, was leading lady. Marysville was flooded at the time, and theatre-goers were obliged to cross in a boat a slough which which made a river across D street. The theatre was a little wooden structure about thirty by forty feet in size; the scenery, the orchestra and everything was in proportion except the price of admittance. But that theatre did a lively business. The boys from the mountains would come down and of course attend "the show." Between the acts Miss Mary Chapman would dance, and though not such an artist as would satisfy the tastes of the patrons of the Grand Opera House in Paris, the boys were satisfied. Mary was a young girl, and in looking the mountaineers saw beyond her the images of other women whom they had left in the old States, and because she could bring the recollection vividly before them they fired at her half dollars, two-and-a-half pieces and five-dollar pieces, and sometimes double-eagles. That was when all the country around was a plain, unobstructed by fences and carpeted with flowers, and when there was not a man in the county who did not believe that in three years more he would be rich, and settled quietly in some old State.

At the height of the season the great Murdoch came to play an engagement with Mrs. Chapman to support him. At that time Mrs. Chapman had already become the mother of nineteen children. The season opened with Macbeth, and several of Shakespeare's mighty tragedies were performed; but for a closing performance The Stranger was billed, Mrs. Chapman, of course, as Mrs. Haller. Think of the mother of nineteen children taking the part of Mrs. Haller! In the tender passages the pit "guyed" Murdoch some, but with his eyes and his magnificent acting he kept the boys reasonably well cowed and carried on his part to a stately finish. But how drunk he was an hour after the curtain went down. And he kept drunk for a week, and during that week what recitations he gave free of charge in the saloons around town. But, returning to Mrs. Chapman, it is only fair to say that if she was not a great actress she was a noble woman, the most kind, lovable and obliging of neighbors. Under burdens which would have appalled ordinary women she was never cast down, never disconcerted or despairing. She would work all day cooking and mending, or making the costumes to be worn in the theatre at night, and then go and worry through a five act tragedy without a symptom of fatigue; and so she lived, year after year, and, with all, managed to have a baby about as often as the trees blossomed. Her's was a toilsome, trying life, and may the sods lie softly above her now an I perpetual flowers had her grave with blooms.

—Frank Mayo, the lessee and manager of the Olympic Theatre, is the owner of considerable real estate in Boston. During the past week he received news that his property, which is situated on Washington street, had taken sudden rise, which nets him a clear profit of $50,000 at the lowest estimate.

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Bartley Campbell's Views—The Bill Now Before Congress.

If the bill now before Congress becomes a law, the guild of dramatists will owe much to Mr. Bartley Campbell, who, as a foremost American playwright, is heart and soul pushing it to a favorable issue. Mr. Campbell has been subjected to more than one "newspaper" interview on the subject: and as far as he is personally concerned, he is frank and outspoken on the subject. In an interview the other day he spoke his mind very freely when he said:

"At present even the Librarian of Congress can not tell what constitutes copyright; nor can he instruct you as to what steps are necessary to protect a dramatic author's rights. Under the existing law every one seems to be thoroughly at sea, including the courts. One Judge will hold that stage presentation is publication, and that two printed copies must be deposited with the Librarian of Congress within ten days after the first production, while another will decide that until the play is printed it is not published and that the registering of the title page is sufficient."

"And the proposed bill defines this?"

"Clearly and fully. Stage presentation shall not be deemed publication, and an author who holds his plays in manuscript will find his protection under the common law, for the new law proposes to compel all authors to publish their works before they can obtain a copyright; or, in other words, there can be no copyright under the proposed law unless the play is published in book form."

"What object is gained by this?"

"It clearly defines what is publication and leaves no room for litigation on that head. Besides, it prevents a lot of people copyrighting titles who never write plays, and giving infinite trouble to those who do."

"Is that as far as the new bill goes?"

"Bless you, no. The present penalties for infringement of copyright are ridiculously inadequate. Indeed, there might almost as well be no law at all, since it affords no protection from the pirates who infest the theatrical profession. I have been told by a Western manager, within a few weeks, that he would play my piece despite my wishes, adding that it would cost me more to follow him through the country than I could make. At present there are three companies pirating my plays in the South and West. Of course no reputable manager will play a piece without the consent of the author, but where the title is changed, as it frequently is, he is not supposed to know. I have suffered to the extent of thousands of dollars within the last nine years."

"What are the penalties proposed in the bill now before Congress?"

"A thousand dollars for each and every pirated performance, or imprisonment not exceeding six months, at the option of the Judge."

"Do you think Congress will pass that bill?"

"I don't see why it should refuse. We don't ask the Republic to subsidize the theatre, as is the case in France, but we do expect it to protect those who are striving, unaided, to establish a national dramatic literature. I don't think Congress is willing to shield thieves, and the present law has practically that effect."

"Does the new bill propose to protect authors only?"

"It proposes to protect any and every one who honorably purchases a play that has been duly copyrighted. In addition to this it proposes to save the rightful owner from expensive litigation by making an injunction issued by any United States District Court binding throughout the whole country."

"But the imprisonment clause—is not that rather heavy?"

"It is meant to be prohibitive. A suit for damages against half the traveling managers is prolific of costs to the author without anything to satisfy a judgment when obtained."

"Who do you expect to aid you in passing the new bill?"

"I find Congress in active sympathy with me, and on the presentation of the facts I believe the bill will become a law without opposition. No one but a manuscript thief can have any interest in fighting it, and he would not likely present himself before the law-making power of the land."

"Is the new bill your own idea?"

"Yes; I think I have now more direct interest in copyright than any man in America, but I expect the hearty co-operation of A.M. Palmer, Augustin Daly, Bronson Howard, Fred Marsden, Dion Boucicault, Lester Wallack, Steele Mackaye, and every actor and manager who purchases plays from their authors."

"You think the national drama is looking up, eh?"

"It looks that way. With three American plays booked for early presentation in London, and The Banker's Daughter, the greatest success of the present season in the British metropolis, the outlook is certainly very cheerful. All we want now is Congress to protect native plays as it does native iron, and we scribblers will look after the rest."

"Bevare! She is Fooling-a-Thee."

They are an impressible people out West, as the following from that indefinite region will attest. The Thursby Concert company sang at Council Bluffs, Iowa, the other evening, and when the jolly Ferranti began singing, in his irresistible style, "Bevare! She is fooling-a thee!" a youth in the third row from the front took it as a personal "racket," and stood it for a moment, then turned to his girl and whispered, "I've knowed it all along, but I don't want to be told of it in meeting." And he sought the outer air.

A Poor Conundrum.

[Joe Howard in Phila. Times.]

Haverly is not content with being a brick. He apparently desires to be the entire structure. He now has (1) the old Lyceum, (2) the Fifth Avenue Theatre, (3) the New Brooklyn Theatre and (4) Niblo's Garden. I wonder if he wouldn't like to start a daily newspaper?

Is there anything easier than to start a paper?

Unless it be to stop it?

[Joseph's journalistic experience should have taught him that it is easier to start a newspaper than to stop it.]

—It will never do for Tom Keene to try Coupeau on the Texans. If he does they'll stomach-pump him on the first night.

Lotta's First Experience.

"When I first went on the stage, in the Summer of 1858—twenty years ago, by the way—I determined to originate an entirely new school of acting. You may laugh, but my first idea was tragedy, and I actually had the part of Lady Macbeth committed to memory. The successful ladystars at that time were Lucille Western and Kate Bateman, and I felt that if there was any money to be made it must be in the same line they were in. On Christmas Day, 1863, I was stopping with a friend in St. Louis, when Lucille Western visited that city and played East Lynne at one of the theatres. I went to see her for the first time. At the conclusion of the performance I concluded that tragedy or emotional acting was not my forte, for I was ashamed of puny efforts, as witnessed before the mirror in my dressing-case, after having seen what Lucille Western could do in the same line. I was thoroughly disheartened, and sat down and had a real good cry".

"And how did you come to select your peculiar style of acting?" I asked.

"The friend at whose house I was stopping," continued Lotta, "was a prominent newspaper man, and had a penchant for entertaining members of the theatrical profession. Go there when you would, you were always certain to find some actor at his table. Well, on this Christmas day I was telling you of, when I came down to tea, my eyes still red with weeping, I found an elderly, good-natured, good-looking gentleman there. I was not a little flurried on his being introduced to me as John Brougham, the celebrated actor and play-writer, for I was not then so well used to meeting celebrities as I am now. I am sure Mr. Brougham must have thought me a little goose, for I had not spoken to him two minutes before the recollection of my disappointment again welled up in my mind, and the tears come to my eyes. I can never forget how he questioned me as to what was the matter, and how kindly and fatherly he wormed out of me my secret.

"'The truth is, dear sir,' said he after learning the full extent of my affliction, you have chosen the wrong branch of the profession. This rage for weeping and wailing will soon run out, and the people will demand a more cheerful performance. Take to the soubrettes, my girl—there is more money in that. What you want is to hit on something odd and peculiar. Give the people something new. The American public are great for novelty, and will put a fortune into the purse of the one who pleases them.'

"I did not soon forget what he had told me. I am a great girl for action, and when I take anything into my head, instead of dreaming over it, I go energetically to work. But for the life of me I couldn't think what school of acting to choose, until one day in Chicago, at a hotel where I was stopping, I came across the counterpart of the mischievous creature, known throughout the length and breadth of the land as Lotta. She was a little miss of ten summers, and as provoking a little imp as was ever born. She was up to all sorts of tricks and comicalities, and yet, in spite of her mischief, one could not help loving her. In a word, she was at once the terror and delight of the house. I saw in an instant where an original character could be found, and began to study the oddities of the little elf. Then I would go to my room, and practice what she had done. In the farce of Nan, the Good-for-Nothing, there occurs a splendid opportunity for introducing the vagaries of a spoilt, wayward child. How well I succeeded in that farce, and in other kindred plays, written especially with a view to introducing these oddities, my career for the last fifteen years will attest. I had no trouble. I swam at once into public favor, partly by good luck, partly by the oddity of the thing, but chiefly by the wisdom and enterprise of good managers, to whom successful stars owe more than they have often the candor to acknowledge."

McConnell's Lawsuit.

Somewhat of a sensation was created in amusement circles about two months ago, by the filing of a bill in chancery against C. H. McConnell, President and Manager of the National Printing Company of Chicago, by Messrs. C. M. Welch, Dan Shelby and Jas. B. Dutch, ex-stockholders in that concern, they alleging misrepresentation in the purchase of their stock by McConnell. The case came to an inglorious ending on the 11th inst., the complainants voluntarily withdrawing the suit, leaving McConnell in full control and ownership of the company. It is proper to state that some twelve or fifteen other ex-stockholders, representing an original ownership of three-quarters of the stock of the company, and who sold out to McConnell on the same terms as the three abovementioned, did not join in the suit against him, but on the contrary, espoused his cause. "Mac's" numerous friends will rejoice at the termination of his legal troubles, and at his good fortune in owning the leading show-printing office of the country.

John Kemble as Cæsar.

The stage was deep, and Cæsar sat upon a chair in the extreme background. When the petition was presented and rejected by him the conspirators arranged themselves in a well-defined pyramid, of which Cæsar formed the apex, while Brutus stood well forward in the proscenium to the left. Casca is the first to stab him; then Cæsar turns to the right and receives a second blow from the second of his enemies; again he staggers in affright to the left, a few steps forward, and receives a fresh wound, then the same to the right; now the free space on the stage grows larger, and this strange movement of the mortally-wounded man becomes more extraordinary and unnatural, but he still goes on staggering across the stage five or six times, so as to be stabbed by the conspirators, who remain quietly standing, until he receives his deathblow from Brutus, and falls forward, exclaiming: "Et tu, Brute!" This scene, arranged like the most formal ballet, lost all dignity; and it was rendered outrageous by its pretentious solemnity. It was even impossible to laugh at it. * * * To what will not men become accustomed! Of all the native audience there was probably not one who was disturbed by this grotesque piece of stage business.

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